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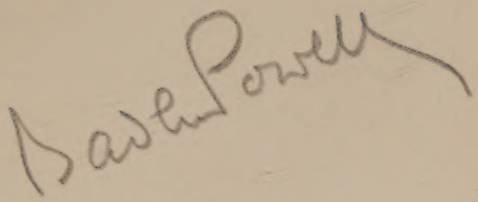

CHILDREN'S PERCUSSION BANDS

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BY

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Author of The Children's Band,
The Nursery Rhyme Band Book, etc.

SECOND EDITION

LONDON:
KEGAN PAUL, TRENCH, TRUBNER & CO., LTD.
J. CURWEN & SONS, LTD.
NEW YORK: E. P. DUTTON & CO.
1930

THE UNIVERSITY OF TEXAS AT TYLER

Made and Printed in Great Britain by
Percy Lund, Humphries & Co. Ltd.
3 Amen Corner, London, E.C.4
and at Bradford

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ACKNOWLEDGMENT

Sincere thanks are due to Miss Eva Dodge and Miss Marjorie Mawer for their valued help in the revision of this book.

INTRODUCTION

YEARS ago when first my Play-Hour children and I had our Band, our enjoyment of it was so keen that the educational side disappeared from my mind, yet it was there unconsciously the whole time; for I soon came to realise that we were sharing much more than a Playhour Band. There was something that made music very real and full of adventure. To keep time became a necessity, because without it our music could not keep together. Phrasing and attack were necessities for much the same reason. Songs were looked upon from quite a new standpoint. Those known were used or discarded according to their value for band purposes, and we soon found that more were needed—so suitable poems were set to music. These band songs had full innings and always appealed, so much so that the children began to weave their own words into song music, but we did not get far in this direction because we lacked ability to do so. Piano music had its place, but more as a duty than a pleasure, for the children obviously preferred songs, and I personally found music without words much more difficult to discover and choose.

Our band was truly a joyous adventure, something living and growing continuously. But on looking back I believe that its chief value lay in its power to give added life to its sharers. By " life " I mean that indefinable thing called " Personality." Take the case of Victor—a small boy in every way. He was undersized and pasty-faced, and had a serious look which was almost too intent to be natural. But in the band, where his favourite song was " I hear Thunder," his wielding of the bâton was magnetic. He held those children—in fact gripped them. His phrasing and interpretiaton were so good that there was a feeling of certainty that all would go well directly he took leadership. He seemed to grow in stature and I am sure that he did so inwardly. Another child, Maisie, a round-about rollicking little girl, here, there and everywhere, soon began to show possibilities of self-control. She too was a born leader, and her conducting was full of emotional power and her beaming face while conducting was a joy to behold.

Peter was always a power. He could be an absolute imp and sometimes was, but the band got hold of him, and his manliness asserted itself in a very helpful way. His conducting was controlled, yet sturdy, and he had a strong, steadying influence upon the instrumentalists.

Alice was the most outstanding one of all. She was not only in my first band but came

as helper into a later one in connection with the same Play-Hour, with a younger group of children. Her conducting was so artistic and really beautiful that the children, although only six and seven years old, did not fail to remark on it. First they laughed while they talked about the way Alice conducted. But after a little talk together we all realised that Alice had been given music as a gift. The child was small, fair, and fairy-like. But her face was old beyond her years. She gave herself up so entirely when conducting that it seemed that something had absorbed and taken possession of her. She could have been a star, instead she was a great inspiration. Afterwards, about two years later, when she became a helper, she was my helper in the truest sense, for she enabled me to understand band from the children's point of view very clearly, and her handling of children always showed insight. She was an artist, and music was her means of expression.

Conducting has a wonderful power of drawing out, of revealing and developing personality in each child when the necessary freedom is given. On this score alone, Children's Bands are of untold value. After my first adventures in the Play-hour Band my desire to go further afield was so great, that I sought for bands in every direction and soon found means to get them. Not only so, but my wish to share the pleasure became so keen that I wrote a little

book on the subject—giving in simple form the children's and my musical experiences based on discovery. This little book, "The Children's Band," still holds good to some extent. The principles have not changed. The work is now no longer adequate, however, for continuous progress and ever-widening experience year after year, have opened my eyes to the fact that band plays a more important part than I then realised in the musical awakening and development of young children. It is music-making in the real sense, and when we make anything ourselves we understand how it is made. Such making is of the nature of creation and has a spiritual quality which always enriches.

In the present book the possibilities of bands are dealt with in a wide, yet detailed and practical way. The training has been systematized to a certain extent; it is the outcome of experiments made with a number of children of all ranks and grades of mentality. Teachers as band leaders, will, I hope, look upon the suggestions set forth in these pages simply as signposts to show them in which direction they can travel with safety, assurance, and happiness. We each must needs make our own path. Some of us have journeyed along so continuously that we are privileged to give others a little help along the way.

CHILDREN'S PERCUSSION BANDS

STAGE I

MUSICAL awakening and development by means of percussion instruments is of such value that the band should form a separate lesson in itself and not simply have an incidental relationship to music in general. The children's band should have its allotted place in the weekly time-table, the half hour given to it is always a special time and is hailed with delight.

The response is immediate because instinctive. Percussion was the first form of instrumental music-making; it is but natural then that it meets and satisfies the musical needs of the present-day human being in early childhood. Primitive man had his knuckles and Mother Earth, then his drum of varying form and structure according to his environment.

In percussion band training the children are *doing* something, doing something *together*, and doing something together *now*. These

facts prove not only the appeal, but the value of it. We will consider them separately.

Doing Something.—Children learn through doing, action precedes and leads to thought. Physical activity, therefore, springs not merely from desire, but from a real need. Present day education faces and satisfies this need; in this, band training takes its share.

Together.—The child while still an individualist needs to enter into the family spirit, to learn to share something with others. In the present day this need is more than ever apparent, there are so many only children who require the fellowship of others for their social development. The band satisfies both the smaller and the larger self. Each child handles and plays his own instrument, and so has individual occupation together with collective expression. The spirit of sharing permeates the whole.

Now.—Little children live in the present, the past is left behind, the future non-existent, as far as they are concerned. It is "now" that is alive and all important. The band training in Stage 1 should aim throughout at immediate expression and present achievement. It is something that they can "do now" and not "when they are older." To the teacher this is the initial stage, the beginning, that is to lead through continuous progress to new developments requiring additional instru-

ments. Some day the children will outgrow the band. But while realising the future, it is all-important that the teacher should possess the consciousness of present achievement and live in it with the children. The band is something which they *do together now*.

EQUIPMENT.

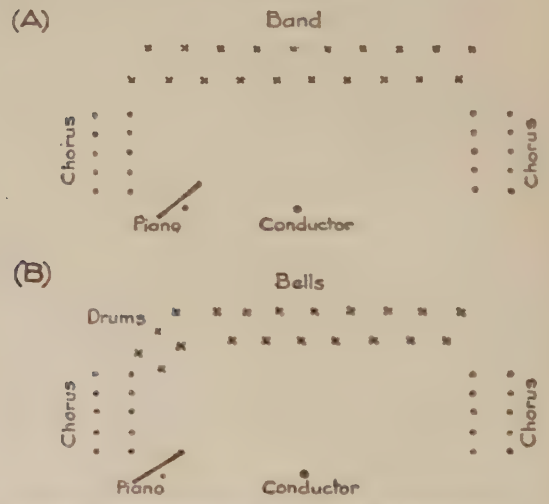
The instruments in Stage 1 are a drum and bells, in the proportion of 1 to 4. Thus in a band of 20 children there will be 4 drums and 16 bells ; 25 children will have 5 drums and 20 bells. A tambourine is also introduced as a solo instrument. A conductor's bâton completes the equipment.

A children's band should not contain more than 20 children, or 25 at the outside, if it is to be of true educational value. This point will be realised I believe during the study of the next few pages.

In large classes it is a good plan to divide the children into two groups, A and B, and to form these into band and chorus. A will become the band in one lesson and B in the next, and so forth, all in their turn possessing the instruments. Bi-weekly practices are here of great help, for it seems long to four or even five-year-olds to have to wait two whole weeks before they can again play in the band. The chorus, however, is by no means inactive, the conductors can be drawn from it ; the soloist

also. Whenever possible the band should occupy chairs (not forms). With the chorus sitting on the floor on either side as wings, the two levels are quite well graded in height.

A plan may here be of help.



A = Band formation before distribution of instruments.

B = Final position of Band. Note the definite gap between the drummers and the bell players.

PROCEDURE.

In each band practice it is well to follow a certain plan. The following order I have found through experience to be the best :

Part 1. Conductors' Tests.
Instrumental Exercises.
Bells, Drums.

Part 2. Nursery Rhymes (*a*) Massed (*b*) Two Groups.
Piano and Band with voice basis.
Band Songs (Massed, Group, Solo and Chorus).
Piano and Band (the Piano leading).

Band Introduction.

Before coming to the band practice it will be well to give suggestions as to how, at its inauguration, to introduce their band to the children.

It is the *children's* band which we as teachers share with them. Therefore we need to enter into it from their point of view and to lead from the known to the unknown. We ask our children "Have you seen a band?" This always brings replies in the affirmative, and we find from them where and when the bands have been seen and heard. Individual and collective information pours upon us, and shows that bands have already received considerable notice, both "in the park" and "in our street." When the children are asked whether a piano belongs to a grown-up band, the resultant "No" brings the statement that nevertheless in children's bands there is a piano, and it helps the band quite a lot. This leads directly to the instruments. Drums come first and receive unanimous recognition. The children are shown them, all ready for their

band, and one is put on and sounded by the teacher. The question can then be asked "Who can play the drum?" Most if not all are full of assurance on this point and keen to put their powers to the test. The character of the drum is now revealed by asking the children whether the drum music belongs to music about giants or about fairies. The answer is not in doubt! Bells are now shown and found to sound "just like fairies." The promise is then made that they will have music about giants and fairies for their band. Thunder and raindrops, being a little bit like giants and fairies, are next considered, after which this song can be sung to the children :—

"I hear thunder, I hear thunder,
Hark don't you? Hark don't you?
Pitter, patter, rain drops, pitter, patter, rain drops,
I'm wet through! I'm wet through!"

If they know the song already it can be sung all together, then dealt with to find out which part belongs to the drums, which to bells. The children at once fit both into their rightful places, drums as thunder, bells as rain, then sing the song again while the teacher gives the instrumental accompaniment. Drums and bells having been introduced and claimed, it is time to bring the bâton into notice.

When first shown the bâton, four-year-olds frequently think it is a drum-stick. Upon measuring it is found to be longer than the

real drum-stick, so it must be meant for something else. Further information and observations on the part of the children are utilised if possible, but if they have no realisation of its purpose the bâton can be proved of use in this way. The children are asked to sing "Jack and Jill," or any short familiar song. This they do without any help on the teacher's part. Little melody is in evidence and voices often wander in and out at will. The bâton is then held by the teacher and the children told to watch it the whole time and to start to sing just when the stick tells them to. They do so, and at the first movement all the children start their song, sing it through and then find that it stops directly the stick stops. They now know that the conductor's stick tells them when to start, how long to go on, and exactly when to stop.

Rhythm Sticks.—Coloured sticks to be used by the children for rhythmic work are also given out with the instruments. These are invaluable as supplementary implements—we might even say instruments—and are used as an added means of band training, just whenever they happen to fit in. There is no need for the children to sit on the floor for their stick-tapping; they soon find a suitable part of the chair for this purpose. The floor is certainly the best place when the entire attention is focussed upon stick-work, but when this

is incidental to band work, the sticks are used in whatever position the children happen to be.

They come to use them quite unconsciously without any reference being made to them. For instance, during time-tests, the sticks tap away on the side of the chairs as soon as the piano music starts, and the children know, because they "feel" in the doing of it, that the music is saying :—

1 : 2 | 1 : 2 | or | 1 : 2 : 3 : | 1 : 2 : 3 : | as the case may be.

Experience has proved that four-year-olds are much more conscious of that strong beat in the piano music which gives the clue to the time-test, when they tap with their sticks, than when they tap with their hands (the right upon the left). When they are given the choice between sticks and hands, the former are always the more favoured means of expression. During the conductor's tests, later, it will be interesting to note that some of the children, entirely of their own accord, hold the stick in their right hand and use it as a bâton, although the teacher, as leader, leads the conducting with her hand only.

As soon as the possibilities of coloured sticks in relation to band work have been realised, it is best, I find, to make no further mention of them, but simply to leave the children to use them individually or collectively just when they wish. Occasionally they are needed for a

specific purpose, but as a rule they are simply there to be used at will.

Yellow sticks are given to all at first, while the bells are occupying entire attention. When the drummers are chosen, red sticks are supplied to them with their drums. It becomes quite clear to the children that yellow sticks belong to bells and red ones to drums. It is well to let this decision come from the children themselves. I have yet to meet a band player who fails to realise the relationship of drums with red sticks.

Coloured sticks play an important part at this stage.

After the introduction of the instruments, drums and bells, and of the rhythm sticks and the bâton, the band is ready for its first practice.

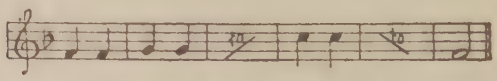
The First Practice.

Band introduction being completed, bells and yellow sticks are given out by child helpers, one bell to each member of the band, and a second one if there are any left over. The children want to shake these and should be allowed to do so for a time; they are then quite ready to put them on the floor at the word of command. The question is asked whether they would like the piano to play their bell music. This they all agree to. Music is then played first high up in the treble, then low

down in the bass, for the children to realise which belongs to "bell music." This is also unanimously decided.

The teacher being pianist cannot at the same time be conductor, therefore a child conductor has to be chosen. This brings the need for learning how to conduct.

Conductor's Tests.—The band is told that the music for the bells either sings "one two | one two" || or "one two three | one two three." The children listen to find out which. It is well to keep to the half scale, F to C, and back again, for the test, as it can be sung as well as played, and this is the simplest and clearest way to introduce time to the children.



The same exercise is then taken for triple and quadruple time.

While the exercise is played the children at first listen, then begin to tap with their sticks. At the close the majority of replies agree, though there is usually some difference of opinion. Instead of saying that either is "right" or "wrong" the teacher suggests

that they should sing | "one two | one two" | this time, if that happens to fit into the music. They all sing and find out that it does. The children can be told that at the end, instead of "one two" or "one" the music just says "stop" and so they can all sing "stop" when the music ends.

The movements for conducting "one two | one two" | are then shown by the teacher and at once imitated by the children. F to C is again sung, there and back again to " | one two | " to fit the conducting. Even at a first band practice some children invariably show accuracy and power of leadership. One is at once chosen by the teacher as conductor; the child mounts the conductor's chair and is given the stick in readiness to start.

The teacher then becomes bell leader and shows just how the bells fit into the " | one two | one two | " music by doing | "down, shake! | down, shake!" | on and on until the conductor's stick stops and the music stops too. The signals to start are then given, the conductor taps with the stick (as though to say "All ready"), the teacher counts the introductory bar "one two," and all sing and play together " | one two | one two" | ending at last with "stop." The child who makes the best bell movements and has an accurate sense of time, is chosen as bell leader, and mounted upon another chair. This leaves the

teacher free to play the piano music. Under the leadership of child conductor and bell leader, with the support of the piano music, the band actively plays its part from start to finish of the bell exercise. The bells having had their innings, drums await their turn.

Drum Introduction.—The drums are looked at, counted and found to be few in number. The band children are counted, and the contrasting numbers stated, e.g. "4 drums, 20 children." Yet drums are obviously the instrument desired by all. Experience has proved that this is best faced and realised at the outset, for it is then acknowledged and taken for granted by teacher and children. For if the band were all drums, there could be no lovely fairy music, or music for the raindrops! This settles the matter.

The best plan is for everyone to pretend to play drums—this is in fact the only way in which the whole band can practice drum playing. The children then follow the teacher's movements to the words "| Hit, tap | hit, tap |" with forearm and hand movements and loose wrists. The four steadiest beaters are then chosen as the drummers for that practice. They take possession of their drums while the teacher arranges the chairs in readiness for them. The players are now in their right places with their instruments allotted for the remainder of that practice.

Another "Conductors' Test" is given to choose a child leader for a final instrumental test. This takes the form of work for each group of players, completed by mass playing. The conductor decides which should play first, drums or bells ; piano music is then played low in the bass or high in the treble (according to the conductor's decision). There is a definite stop when it ends. The other group is then ready and plays its part ; there is another pause, after which both sets of instruments play together to complete the exercise. This brings Part I to an end. Beating time now gives place to free conducting and consciousness of the beat to free rhythm.

PART II.

Free conducting goes through certain changes. With four-year-olds it mainly expresses itself in outward and inward curves.

These continue throughout the introduction of each song or piano piece. The movements are unconscious, the child's arms simply sway to and fro in sympathetic response to the music.

Nursery rhymes ensure leading from the known to the unknown. A little group of these makes a good start off in Part II. Here is one that always calls forth active response : "Sing a Song of Sixpence."

This is sung unaccompanied, the teacher sitting in the conductor's chair and facing the band. All sing while conducting. As the song proceeds it is easy to see which child is most absorbed in the work. There is opportunity for immediate expression. The child is chosen as conductor while still living in the song. The teacher goes to the piano, plays the tonic chord, gives the order "All stand. Drums ready, bells ready." Tap goes the conductor's bâton and away goes the song, with full instrumental vigour. Like the conducting, the actual playing is instinctive, voices and instruments start, continue, and end together.

A second nursery rhyme will follow after "Sing a Song of Sixpence." Whichever is decided upon—"Baa, Baa, Black Sheep," for instance—it will follow the same course as its forerunner. First it is sung unaccompanied, while conducting with free curves, a child conductor is chosen, and the teacher becomes free to play the piano part. (Singing and instrumental playing belong to each other; they prove inseparable in Stage I).

Some children respond to the pulse, others to the pattern, yet all fit in together. This is as it should be. Any attempt, during the early practices in Stage I, to establish uniformity of method in instrumental playing leads to self-consciousness and prevents musical absorption. Uniformity of pattern comes in due time. If

left to play naturally, children come of their own accord to rhythmic consciousness, and by the time Stage II is reached, they are found ready and able to play the melody pattern and to follow consciously what the piano plays. They are then equally ready to play the pulse beats or any other simple beats desired. With self-consciousness comes music-consciousness. "Leave them alone, and (when they are ready) they will come home," is a very true saying.

Piano Music.

After two or three nursery rhymes, attention will be given to music without words. This really belongs to the piano, nevertheless it has a vocal basis. We will bear this in mind during the next part of the band practice, for the music is first sung, then played.

For piano music of this nature I find the "Songs of the British Isles" invaluable. We will take two as an example. The first can be "dancing music" and the second "sleepy music." These we give to the children in such a way that they are at once able to enter into the spirit of the music. Our choice will probably be the "Keel Row" and "Golden Slumbers." The children are told to join in with the conducting as soon as ever they find out whether the music is sleepy or dancy. The "Keel Row" is then sung to "Lah" by the teacher, accompanied only by quick light

movements of her arms. Immediate response is shown by the children. Their faces light up, their hands respond, and an under-current of singing merges with the song of the teacher. Singing and conducting flow together like the waves of the sea, some higher, some lower, yet all blending together and forming a united whole. The mood of the music is thoroughly infectious, for at its close there is no question as to which of the two songs has been taken. Then follows sleepy music, hummed very restfully to the accompaniment of gentle conducting, in which the hands suggest the atmosphere of sleep. To this the children's response is just as instinctive and real as to the dancing music. The spirit of sleep, restfulness, and gentleness permeates the band. Again there is no need to ask which music has been sung. The conductor is then chosen. This child either remains in the same mood or reverts to the preceding one. In the latter case the dancing song will probably be chosen, but if restfulness predominates, the sleepy song will come first. In the piano-playing the mood of each song will be clearly revealed, and the children will enter into it and interpret it with their instruments. Two piano songs of a contrasting nature are quite sufficient to form a group, after which songs can be taken which are more obviously suited to band interpretation. "I Hear Thunder" has already been introduced as a

band song. This will take its rightful place in the practice.

"*I Hear Thunder*."—As it has been already heard and sung, it can be played on the piano for the children to give its name and to recall which part belongs to the drums and which to the bells. This is done with the help of the words. Drums, as before realised, belong to thunder; bells to rain-drops; and the "wet through" to everyone. As a conducting test the teacher can tell the children that she is singing the song inside her and they can find out from the movements of her hands which part of the song she is singing. She then conducts the music for drums (with strong movements) or for the bells (with light free movements). The children can at once tell which her conducting belongs to. This helps them in their own conducting, which everyone now does while singing the song, in order that a conductor may be chosen. After this the song is played by the piano and the band with a child conductor. One song is enough for this part of the practice, so it will probably be played again, this time with a voluntary conductor.

The practice concludes with piano music. This time the instrument takes leadership instead of having the way paved by singing.

As an example we will take the music for "Giants and Fairies."

"*Giants and Fairies.*"—It is interesting to make no mention of orchestration but to leave this entirely to the children. A conductor is chosen; then the music is played for the children to decide whether it will belong first to giants or fairies. This point being decided upon, the band is then ready to do its part knowing only that the music starts with giants and having no idea as to how long the giant part will last or anything about what is to follow. It is well to play eight bars of giants' music, then the fairy music, and after this perhaps a shorter fragment of each, closing with two more sentences as at first. The children soon differentiate between the two types of music so that even if at the beginning a few bells may enter into the giant music, before the end the sound of the drums only is heard in response to this, and the bells wait until the fairy music comes.

I have outlined a first band practice in detail so that teachers who have had no previous experience may see how it can be taken with children and from this plan their own band material. The above is not intended for imitation but for assimilation and individual experiment.

We will now take each part of the practice from the point of view of its possibilities and developments.

Part 1. Conductor's Tests.

Conducting in Stage I should be as simple as possible so that the children concentrate on the pulse rather than on what they are doing. At this stage, although they may learn definite movements which are recognised as the correct ways of beating time, these are acquired through imitation and repetition. It is easy for the children when the teacher faces them and uses her left arm. They simply copy her movements all the time. But when the teacher goes to the piano and the solitary conductor is left to continue beating time in this way, he is one among many, and it needs conscious effort on his part to remember and to do the movements correctly. It can be done, but it proves an effort, even a strain. He sees the other children doing their movements | Down, shake ! | down, shake ! | or | Hit, tap ! | hit, tap ! | as the case may be. Both these movements show definite downward strokes, the first being the stronger and longer, and it is natural for the conductor to watch and to assimilate. If left to himself he instinctively does so. My experience of this with children of very different types, both normal and mentally defective, has proved to me that these longer and shorter movements should also be the first form of beating time with four and five-year-olds.

Duple Time.—This is simply a forearm sweep

downwards, with hand starting from shoulder level, followed by a short hand movement from the wrist | 1 : 2 | 1 : 2 | , a long sweep followed by a short sweep downwards. For triple time the long sweep is followed by two short hand movements ; correspondingly in quadruple time, the first sweep is followed by three short movements. The hand movements should always be done with loose wrist. This habit the children at once assimilate, through watching and responding to the teacher's movements. It is helpful that the teacher should beat time with the left hand while facing her children. This shows them exactly which side they are to do their conducting.

After the children have learnt the beating for each time in separate exercises, it will be interesting to give them musical contrasts, for the band to find out which the piano tells them to beat | 1 : 2 | or | 1 : 2 : 3 | Later, triple time is given in contrast to four beats in a bar. The children are then ready to differentiate between two and four pulse music. This is a matter of gradual realisation, until by the time Stage II is reached, the children instinctively know whether the music says | 1 : 2 | 1 : 2 : 3 | or | 1 : 2 : 3 : 4 | .

In instrumental training it is well to follow a certain order of procedure : (1) to listen to the piano music (F to C and back again) and find out to what time it belongs, (2) to sing the same

half-scale to | 1 : 2 | or | 1 : 2 : 3 | as the case may be, for here voices and hands keep time together. (3) The conductor is then chosen as being a suitable leader for this efficiency test. No child should be chosen to lead who cannot keep strict time, for a conductor controls both piano and band, and the exercise is now in its final playing form. The opening exercise always belongs to bells, because then all the children are able to play together. It is for this reason that bells come first in instrumental practice.

Time-Writing.

Pulse consciousness is not fully established until the children are able to write their own time exercises in the form of musical dictation. This sounds somewhat beyond the powers of the five-year-old, but there is usually a simple way of doing anything when the right time comes for it to be done.

To begin with we lead from the known to the unknown. The children listen to a short 8-barred, 2-pulse exercise already familiar to them. This time, instead of stick-tapping, they count 1 : 2 : 3 : 4 : 5 : 6, etc. Before doing so, a child is chosen to make a mark on the blackboard for each sound that is played—leaving a gap between each stroke, and starting near the left-hand margin of the blackboard. A three-fold operation then takes place—the

piano plays, a child makes a mark for each sound—the band in general counts the number of each sound. The blackboard result is somewhat of this nature :—

The children probably arrive at No. 16 in their counting. The teacher verifies the result from the printed music and sees whether the music-sounds written on the blackboard coincide. These having been proved correct, are sealed with a double bar, which shows that the music-writing is finished. A single bar-line is also placed at the start to show the beginning of the music-writing.

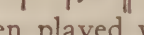
The next thing to discover is whether these sixteen sounds fit into 1 : 2 or 1 : 2 : 3. This is very quickly settled, therefore the figure 2 is inserted in front of the opening bar-line. This may be called the clock that tells the time. A point then arises of great importance. The children are asked how the music writing on the blackboard can show that 16 sounds fit into 1 : 2 | 1 : 2 all the way through. A series of minute exercises, consisting of four strokes, are then drawn on the blackboard by the teacher, or rather a single exercise prepared for each child who is keen to show a way. Here are the most usual ways shown by five-year-olds :—

I have yet to meet the five-year-old who has discovered the use of the bar-line; but have never given this to the children. It has always been in the end their own discovery. (The importance of this cannot be over-estimated for they always remember what they themselves discover.)

The actual exercise is now shown to the class. They find in it that there are 16 written sounds. They also find the clock which says 2—the double bar at the end of the music. The single bar at the start is not referred to because the reason for it is not so clear. This gradual realisation of first one thing, then another, gradually opens their eyes to music writing, until of their own accord they find the long line in between the two musical sounds on and on from beginning to end. This is always discovered by few, but when once made known, is seen and realised by all. The first finder has the honour of writing this new discovery on the blackboard for all to see and follow. The band is now ready to read and to play from the written music, which is pointed to and at the same time is tapped out, sound by sound, by a child conductor. This completes the first music-writing in the form of dictation.

The next practice will take the form of revision. The same music will be played—one child will write the sounds, another the clock, another the beginning and ending bar-lines,

and yet another the finishing touch. Bar-lines are never so called in Stage I. The most general word for them is " railings," and this proves quite a helpful name, for they " take care " of the musical sounds, and " keep them nice and tidy." After duple it is a straightforward matter to write triple time. This as well as quadruple needs no introduction. Both are written on the blackboard as a matter of course, and usually with absolute accuracy Any wrong placing of the bar-lines is at once detected by the rest of the band.

It is quite interesting, as a test, for the teacher to write out a fragment of each of the times—one below the other. This also makes an opportunity for introducing the repetition signs :— 

Music is then played which belongs to one or other of the tests written on the blackboard, this can be discerned by stick work. A conductor is then chosen, the children using their sticks as bâtons. The exercise is then played in two groups and afterwards by the massed band. From now onward music-writing is a definite part of the children's instrumental practice during Part 1.

Instrumental Exercises.

The bell movements should be clearly taught, leadership being taken by the teacher until a child is able to take her place as bell

leader. This makes an efficiency test necessary. The bells are held up to the shoulders with palms of hands facing outwards. This is the position for the first beat. The movements for duple time are | Down, shake ! | down, shake ! | " Down " is a forearm movement, and is followed by a shake given with a loose wrist, so that the tinkling of the bells is clearly heard. Triple time is " down " followed by two shakes, and quadruple has three shakes after the first downward sweep. During the preliminary exercises,taken by the leader with a child conducting, the exercise will be purely vocal (F to C and back) and the words sung will be the actual movements, thus | Down, shake | down, shake | etc., or | down, shake, shake | down, shake, shake | As soon as the bell leader is chosen, he mounts a chair put for that purpose. The teacher then plays some simple piano music in which the pulse is clearly differentiated and kept to throughout, without any embroideries in the way of quavers or even minims in the right hand. The children then follow the piano sounds, this time without singing, except " inside them."

Drum Training.—As previously mentioned, the best way for children to learn how to play drums is to pretend to play them. When once they possess the instruments, the desire to beat them is so strong that they cannot at the same time think how the playing should be done.

They just play. In " pretending," thoughts are given as to how they are doing it ; it is then that they gain the correct hand movements. They see and reproduce the movements of the teacher. The position for drum beating is hands upraised, then after the first bar has been said by the teacher, the half scale (F to C and back again) is continued with movements, plus singing | Hit, tap | hit, tap | hit, tap | and so on. | Hit, tap tap | hit, tap tap | gives the clue for triple time and | hit, tap tap tap | belongs to four-pulse exercise. The children's hand movements are delightful, for freedom of wrist is so quickly assimilated by them and is done naturally and artistically. The teacher herself may need considerable practice before this same freedom of wrist becomes spontaneous. I have often found this to be so with adults if they have not had opportunity of special training in music.

After the " pretending " the drummers are chosen. For the first few practices it is quite right to choose those children who are most ready to play this instrument. After that, as far as possible, different children should be chosen each week and then after say four practices a list should be made and strict rotation kept so that each child in turn becomes a drummer. After the drummers have been chosen, the same band formation is kept throughout the practice ; drummers to the left,

with a gap between them and the larger group of bell players who face the conductor.

The final instrumental exercise in Part 1 is for each group to play in turn, then both together. An eight-barred sentence is quite sufficient in the first stage. In time this can be extended to 16 bars. A helpful book for this purpose is *Rhythmic Exercises for Schools*. It gives a single musical sentence with the final bar in two forms, according to whether it is repeated or not.

In these instrumental exercises the drum music should be complete in itself with a definite beginning and ending. The same applies to the bell music and to the massed band. (In Stage II one exercise can be linked with the next to form a continuous whole.) The child conductor at the start decides which instruments (drums or bells) should play first. Later on the piano can give the order for the conductor to pass on to the players. Each conductor should take leadership in as many ways as possible. Thus is the way paved for Part 2, in which considerable initiative is required on the part of the conductor.

Part 1 constitutes the lesson time. Here the children have had definite training in pulse realisation, and also have learned how to hold as well as to play their instruments. This knowledge gives a sense of dignity and reality to their band, and makes it a real and not a

"toy band." When we come to Part 2 considerable expression is shewn. Beating time gives place to free conducting and allows scope for interpretation. The way is now paved for recognition of colour and phrasing in musical structure. This although entirely unconscious is of definite musical value and becomes a sure foundation for conscious musical understanding.

PART 2—NURSERY RHYMES.

These are invaluable for band purposes and can be divided into four main groups :— (1) Massed Songs, (2) Subject Songs, (3) Question and Answer Songs, (4) Solo and Chorus. We will take each in turn.

Massed Songs.—All songs can come under this heading, but some lend themselves rather to massed than to group playing in Stage 1. These are "Sing a Song of Sixpence," "Baa Baa, Black Sheep," "Hickory Dickory Dock," "Mary Had a Little Lamb," and others of a similar nature. These songs during Stage I will always be kept for massed playing. A good general plan for band songs is to have them first sung unaccompanied, with the teacher seated on the conductor's chair facing the children, while all conduct and sing. The conductor is then chosen so that the teacher is free to play the piano part. The tonic chord is played, the opening note given, and all

sing and play together from the start to finish of each song. Massed playing on the whole gives much more scope for rhythmic than for mood interpretation, where nursery rhymes are concerned. These songs are so full of activity, and this is shown in wide-awake music. "Little Bo-Peep," however, is an exception, and it is delightful the way the children make their voices and instruments go "fast asleep," and then suddenly come to fullness of life "when she awoke."

After one or two massed songs a subject or question and answer song may follow as two-group work.

Subject Songs.—Nursery rhymes are stories in miniature, full of doings in which the personal element predominates. They appeal strongly to little children, especially when the actual names of people are given. It is surprising how many names do enter into these essentially child-like songs. "Jack and Jill," "Mary," "Lucy Lockett," "Jack Spratt and his wife," "Marjorie Daw," all these become alive through possessing names. These songs we term "Subject Songs," and the names give the clue to instrumental interpretation and make it very natural for the children to be able to play, not only all together but in groups. Thus bells will be Polly and the drums Sukey, or vice versa, according to the dictates of the conductor. Subject songs always follow the

most natural order of instrumental procedure. The male element is invariably represented by the drums (" because they belong more to boys ") and the female to bells. Consequently in " Jack Spratt and his wife," drums start, bells follow, then both end up together. On the other hand " Jack and Jill " start simultaneously as drums and bells ; then comes the drum, followed by the bell episode of Jill tumbling after. In all subject songs containing the names of persons or things, these furnish the clue to interpretation. Take for example, " Twinkle, Twinkle, Little Star." The twinkle part is best taken by drums and the part about the little stars " up above the world so high " should be played by the bells. In this case the song is started and ended by the drums. " Lavender's Blue " is another type of song. The story is here taken entirely by the drums and the little running sounds, " diddle, diddle," by the bells, played, as it were, in parenthesis. The children having had the easier form of group work through names, are soon ready for this less concrete indication of orchestration.

Question and Answer Songs.—These are not so easy as subject songs because a question is more vague, and four-year-olds do not always find it easy to know just where it ends and where the answer begins. They are apt in their keen instrumental interest to merge one

into the other. The conductor here is able to give real help in definitely turning from one group of children to the other and so taking decisive leadership from the point of view not only of rhythm but of interpretation. "Mary, Mary, Quite Contrary," is a good song with which to start. Bells obviously belong to the "Silver Bells and Cockle Shells," and so the drums find that their part is to ask the introductory question. "The North Wind Doth Blow" is another question and answer song which is easily interpreted, especially if introduced as a subject song. In this, drums become the north wind and the bells the robin. Some question and answer songs are best kept for massed bands until Stage II is reached, for they lend themselves better to three than to two-group interpretation, and are more suited to the powers of the six-year-old.

Solo and Chorus.—This is a delightful form of band expression and can be very real. The song most fully entered into by children is "Humpty, Dumpty." A chair is provided for the soloist. Humpty is then chosen and sits in his special place provided with a tambourine in the left hand and a blue stick in the right. He thumps away sturdily from the beginning under the wing of the conductor, who gives entire attention to him until his part ends at "fall." The band then enters as chorus, drums and bells together being "all the king's

horses and all the king's men." The effect is most realistic, and in a concert " brings down the house." The children always want it repeated. In this case it is best to keep to the same " Humpty, Dumpty," otherwise there is too much clamouring for the position of hero. A different " Humpty " is of course chosen for each practice. " A Fat Little Frog " is another song and chorus of the same kind, and although not a nursery rhyme, can be introduced here. The solitary frog, represented by a tambourine, does his part until he meets his friends then they go " hop, hop, hop," together. In both these songs the solo comes first. This is easiest for band interpretation because if the song begins in massed playing it is very difficult for the chorus to stop and let the soloist have innings. This requires more self-control than can be expected of the four-year-old. There are a number of songs, however, which begin with chorus and can be given to children when they are ready for them. These are " Wee Willy Winky," the soloist taking the part in which he gives his message. Other songs are " Little Jack Horner " and " Little Boy Blue." In the last mentioned the tambourine will reply with gusto or drowsily, according to whether the player decides that the music should be quiet because Little Boy Blue is asleep, or be loud so that Little Boy Blue may be wakened up. This

is a point for the soloist to decide himself, and the decision will probably not be arrived at until the song has been taken a number of times. This form of song enables the teacher to find out where each solo player has arrived at from the point of view of rhythm. Some children respond only to the pulse, others follow the pattern. By this means they gain a sense of phrasing, especially in songs such as "Humpty Dumpty," where the music occupies four bars with a pause in the second bar.

It is sufficient to have one solo and chorus song in a band practice. Songs are apt to take up more than their allotted place in Part 2 because children obviously enjoy them so much. The piano music, however, needs to be brought in very definitely so that the children may be ready consciously to respond to the pattern in the music in Stage II. Until then the four and five-year-olds simply express it freely in their own way.

PIANO MUSIC. SONGS OF THE BRITISH ISLES.

This collection of national songs is invaluable for band purposes. As previously suggested the best way to make them known to four and five-year-olds is to introduce them by means of contrasts. Sleepy and dancing music have already been mentioned but further suggestions may be of help. Martial songs, for instance, may be introduced in this way.

Some music belongs to lots of people and sounds as though these were soldiers or men marching along ("British Grenadiers" or "Men of Harlech"), other music sounds just as though some one were singing a lovely song and other people listening and thinking how beautiful it was ("Blue Bells of Scotland" or "Drink to Me Only with Thine Eyes"). Other songs again are sleepy, others wide awake; some sound near, some far away, and so forth. In the singing and conducting of each song the teacher should enter right into its spirit, for it is this that she passes on to her children for them to reveal in their conducting and in their playing. This way of introducing musical interpretation is very helpful and entirely natural. It makes the music live in a special sense. The playing of the music must also live in the spirit of it, in its mood. It is surprising the number of songs in the *Songs of the British Isles*, *The National Song Book*, or any other song collection of a similar nature that can be given to children as piano music in Stage I. The children soon get keen on the pieces and want to know their real names, and these they remember. We may hear even four-year-olds asking for the "British Grenadiers" and for the "Keel Row." It is fascinating to hear these titles spoken by such small children, quite of their own accord, because they know the songs and want to play them. Two national

songs are enough to make a nice little musical group.

The children should not be confined to songs of one particular country. Nursery rhymes can be a means of bringing in international music. Children can share in this way the nursery songs of countries such as Germany, France, Holland, etc. The German songs are particularly child-like, and appealing. The melodies are simple and charming. These can be introduced as songs which other children sing who cannot speak or sing our language; we cannot speak theirs, either, but we can sing their music.

As an example we could take "The Teeny, Tiny Man." It may be introduced in this way: "There is a song that the children in Germany sing, and it is about a teeny, tiny man, and sometimes the music just tells us about this teeny man and sometimes there is a little dance in it." Children listen to the song and see which part belongs to the Teeny Tiny man and which part to the dance. The song is then sung to "Lah," and the children find that the dance comes in the middle, and the song begins with the Teeny Tiny Man, and also ends up with him. The drums will want to take the part about the little man and the bells play the dance. The arrangement of the song paves the way for musical form with A B A in its simplicity.

Another song the children love is a German lullaby. This being a cradle song, the music is quiet all the way through, and so bells and drums become hushed and gentle while playing it. Another song is about "Rain and Sunshine," and in it the drums become the rain drops and the bells the sunbeams. It does not matter which comes first. Most leaders decide that the rain drops should begin and then the sunbeams come to send them away. This is a very happy way of bringing to children music that belongs to other nations. It gives them the feeling of sharing in the lives of children who live far away in other lands. It gives them, too, in a very simple way, a sense of brotherhood and sisterhood, which we all want to realise if we are to live fully and in sympathy with others.

Band Songs.—

These can be given for the sake of interpretation and not simply as two-group or massed songs. Here are some examples. In "Fairies Asleep and Awake" the children play at being first the one, then the other, according to choice, living in the mood of each. Interpretation appears in both tone and speed contrasts, to which drums and bells quickly respond. The cradle song, "Bye, bye, Baby Dear, Go to Sleep," followed by "Wake Up, Baby Dear," is entirely an example of tone contrast. The

music is softly hushed while the baby sleeps and is wide awake when the baby wakes up. In both these songs the conductor decides whether the music shall start with the fairies or baby awake or asleep.

In "I Wake in the Morning Early" the music begins sleepily and ends wide awake in the single verse. This is a good example of gradual increase of tone in massed playing. The opposite is the case in "Fly Away, Birdies." Here the music begins with the birds actively flying about, then they grow tired and reach home very sleepy. In this song the word "birdies" should always be changed into the names of special birds such as swallows, thrushes, blackbirds, sparrows; or whatever the children wish to sing about at that particular time. "I Hear Thunder" is a delightful example of strong and gentle music in the same song; here interpretation is accentuated by two-group orchestration ending with massed playing. When once the teacher realises the possibility of this form of song she will soon find others among her collection of books which lend themselves to interpretation, as shown in contrast of tone and of rhythm.

Piano Music.

Here for the first time the emphasis is upon the piano. Instead of the music being preceded by singing, the piano now takes leadership

from the beginning and the children respond solely to its message. "Giants and Fairies" is a good example of this, for the contrast is so clearly defined that the children cannot fail to realise it. Another type of music which they love is "Near and Far Away." This can be introduced as a band passing the window. The children can be asked whether, when a band is close to the school, the music sounds loud or gentle? Having decided this point they at once realise that when it is far away the music sounds so gentle that it is almost like a whisper. This preliminary talk makes them know at once whether the piano music played is for a near or a far away band. Sometimes they may then play the music immediately with a voluntary conductor. At other times they will first all act as conductors. In this case the piano music is played, the conductor chosen, and the music played again; this time with full band response. Here as everywhere method varies with circumstances and is based upon experience.

As revision, certain national songs already known can be played on the piano without any introductory remarks; listened to, conducted, then played instrumentally. The last part of the lesson, therefore, may either consist of entirely new piano material or take the form of revision. If desired, nursery rhymes can also be included periodically and kept solely as

piano music. In that case a group of two or three should be played, each a definite contrast to the other.

This concludes the suggestions regarding instrumental training during Stage I.

At each practice time should be allowed for the instruments to be put away or left in a tidy condition by the conductor's chair. A bell player out of each group is chosen to collect bells in his line. Small baskets or boxes should be supplied for this purpose. These can serve as trays. Each drummer in the meantime brings up his instrument. A child stands at the conductor's chair and sees that the instruments are arranged tidily.

The children return to their places and await the order to go. A tidy finish is the mark of a well organised band.

STAGE II

PERCUSSION band training in Stage II is considerably in advance of Stage I. We see this in every aspect of the children's band work, for they are now consciously responsive to music.

Instruments.—The six-year-old has outgrown bells, consequently triangles take their place as supplying the lighter sounds in the music-making. These enter much in the same proportion as did bells to drums in the earlier stage. Tambourines, hitherto solo instruments, are also added as a third group. In place of a tambourine, the solo instrument in Stage II is a single pair of cymbals ; these the children thoroughly enjoy. Full band equipment is therefore now drums, triangles, tambourines and a single pair of cymbals, with the addition of course of the conductor's bâton.

Part 1.—As before this constitutes lesson time, and definite training is given of a more or less formal character, both in beating time and in pattern playing, with occasional revision exercises to ensure accuracy in pulse perception.

Conductors' Tests.—Conducting with the four-

year-olds was confined to realisation of the pulse, the actual movements being practically instinctive so that full attention could be given to the beat in the music. The six-year-old with this previous training in pulse consciousness is now ready to focus attention upon how to beat time in the "real grown-up way." The children love to enter upon this advanced stage of work for "the real thing" now calls to them.

Duple Time.—The position, as before, is forearm bent with right hand to shoulder. It is quite good for the children to beat time with their coloured sticks—red ones for the drums, yellow for the triangles and blue for the tambourine players. With stick in right hand, in the required position, the first beat is then counted by the teacher, "One, two," and followed by all conducting | "Down, up | down, up | down, up | " until the music ceases. The music (from F to C) is first sung to "down, up, down, up," the children at the same time singing with the teacher in order to link the actual movements with the beats. A conductor is then chosen, one who will make an efficient leader and keep to the right movements. If the teacher is not quite sure which child should take leadership the exercise can be sung again and conducted by the teacher and the children. This time it can be sung either to "One, two," or to "Down, up"; it is quite helpful to

alternate these, so as to ensure the child leader being able to keep the right procedure of "down" followed by "up" for the second beat. The child then goes forward and the teacher simultaneously goes to the piano. A tap with the conductor's stick gives the clue to start, the teacher then counts the first bar and all begin at the second bar, which really is the first as far as the music is concerned. (It will be noted that the preliminary bar is always counted by the teacher who therefore gives the lead.)

Triple Time.—When I started band work the movement I gave for the second beat was inward instead of outwards. This was because I found it a much more natural movement and also the outward beat made the children inclined to touch their next door neighbours. Later with the preliminary beating time, confined entirely to downward and upward movements, I found the children with this initiatory training quite ready to adopt the present acknowledged form of movement for triple time. We now always practise it in Stage II and onwards. It is interesting to note that in the evolution of conducting the second beat was marked by an inward arm movement. My first band and I therefore unconsciously followed the same order of procedure. For triple time therefore the position is first shown in the usual way with right hand raised to the

shoulder, then the movements fit into the words which are sung by every one | " Down out up | down out up " | and later they are practised to | 1 : 2 : 3 | 1 : 2 : 3 | The children may sing whichever they please | " down out up " | or | " 1 : 2 : 3 " | for they find that both fit in equally well with the music. The conductor is then chosen to take the place of the teacher so that the piano may play its part in the exercise. The children should remain at duple and triple times for a considerable period until both are so well known that the appropriate movements become almost subconscious. As a test, it is quite good for the children occasionally to close their eyes during the conductor's test so that none of them sees the movements of the teacher facing them. This is also a helpful means of gaining subconsciousness of movement. Another plan is for half the class to close their eyes and for the remainder to keep their eyes open. The teacher then finds out whether those who see, or those who have shut eyes, are best able to keep correct movements and to perform them artistically and with ease. In addition this makes for steadiness of beat.

Quadruple Time.—With upraised arms the children are in readiness for the following order | " 1 : 2 : 3 : 4 | down across out up " | They sing to these movements up the half-scale (from F to C and back again).

Compound Time.—Up to the present time this has not entered into Stage II. It will therefore be left in this book until Stage III is reached, but teachers who find their children ready for its introduction before the age of eight will of course give it at the right time. There can be no rigid line of demarcation between one stage and another, it is a case of gradually building up. In Stage II the time tests are not linked with the instruments as closely as in Stage I. The instrumental music is played, say for the triangles, high up in the treble. The children then find out what time it is in. There may even be a preliminary practice with their instruments before they are ready for any child to take leadership. This is especially the case when a new instrument is introduced. The band then needs the teacher to show it just how to play the instrument so exercise is given without a conductor. The children are ready then to have the piano music and to have a child as conductor, so that they may keep to the regular movements of the piano music.

Conductors' tests in Stage II, therefore, fit themselves naturally into their right place, wherever it may be. It may come in the middle of an instrumental exercise or it may be given as an isolated test at the beginning of the practice.

INSTRUMENTAL EXERCISES.

Drums.—These need no further explanation. They are played in the same way as in Stage I, kettle drum fashion. The children at this stage not only show ease of movement, but poise and balance in the holding of the sticks.

Triangles.—To prepare triangles for use, the teacher needs to see that the string is fastened in such a way as to allow the players to grip something in the nature of a handle, which prevents them from touching the instrument itself. Directly the steel is touched the sound is deadened ; this should be realised by experiment. The best plan of handle-making for a triangle is, I find, to take a piece of string, pliable, but not too thin, and about 18 inches in length, fasten it on the triangle with a single knot, leaving each end the same length. On this knot about ten more knots are superimposed. All the knots are then tied together to make one big knot. The two ends are then knotted, and the distance between this new knot and the big knot leaves just enough room for the children's fingers. Then with thumb and first finger they grip the big knot which makes the handle. I have tried many ways, but up to the present this proves the most practical and efficient. The beater is held by its ring and the playing is mostly a vertical tapping on the horizontal side of the triangle.

In Stage III additional dexterity, which may almost result in "stunts," can be introduced to the children, but such possibilities do not enter into the minds of six and seven-year-olds. Triangle playing with them is quite straightforward and they are able to get a clear outline of the pattern in their music-making.

Tambourines.—As with drums in Stage I the best way for the children to learn to play tambourines is for them to pretend to play them. The teacher in the first place introduces the actual instrument and shows them its possibilities, the hole is examined and found to be the receptacle for the thumb, but this is in theory only, for in practice it is found far from comfortable or natural. It is much easier for the children to hold the tambourine with thumb outside and over the hole separated by the rest of the fingers that grip inside the wooden rim. The face of the vellum is held towards the player at just about shoulder level. The right hand does the tapping. I used to think that the safest way for the children to strike the tambourine was with the knuckles, but further experience has proved that this is not artistic, it is apt to produce a hard tone because the fist is more or less clenched. Instead, it is the flat fingers with supple wrist which do the playing. There is a certain amount of movement also shown by the hand

holding the tambourine, but this is best learnt while pretending to play, for the hands then co-ordinate with freedom of wrist movement. When pretending to play, the fingers of the right hand tap the left hand palm, | "Hit tap tap | hit tap tap | ."

In pattern playing, the opening beat in each bar is shown by a hit followed by a succession of taps of varying force from pianissimo to double forte.

Pulse exercises do not enter much into Stage II for by now the children have a keen sense of time and are ready to give full attention to the pattern in the music. This gives scope for a good deal of training. Rhythmic writing is an important part of pattern work in band training. This will shortly be dealt with in detail.

Instrumental Exercises.—Another feature in Stage II hitherto unmentioned is that a great deal of practice can be done in an informal way while the children are seated. In fact, standing up is now a sign that the exercise is ready for piano music and has got beyond the learning stage—if not thoroughly well known it is well on its way to being mastered. Practising therefore is mainly done while the children sit. This is quite a simple matter with triangles and tambourines, but the drums sound dulled if resting on the lap or knees. They are therefore tucked under the left arm and held off the

lap. The playing is then done with both sticks held in the one hand and the drum held slantwise. The children in this position are quite ready for their new pattern. Coloured sticks are on the floor for use when required. The pattern is then played on the piano, and the children rehearse it in whatever way they like. Sometimes it is tapped out with their coloured sticks, sometimes hummed or tapped with the hands, sometimes the instruments themselves come into play. Having been practised in this preliminary way it can now be written on the blackboard, preferably by the children, otherwise by the teacher if the players are not yet ready to write their patterns. It is again played on the piano, this time for the children to discover to what time it belongs | 2 | 3 | or | 4. A conductors' test then follows and all beat time to the music so that the teacher may choose the ablest leader.

The child conductor takes leadership in more ways than one. On some occasions he or she decides the order of instrumental procedure: whether drums, tambourines or triangles shall play first, and which instrument shall come second or third. The teacher then knows whether to play the music high up, midway, or low down the piano. After each group of players has practised alone, the band is ready to play together. If one group is weak the conductor is usually able to realise it, but more

often it is the players themselves who draw attention to the need for more practice ; thereupon their part is repeated, after which they are probably ready for massed playing. This time the order will be given to stand. It is quite good sometimes to omit the preliminary sectional practice, and for massed playing followed by group work to be given straight away as an efficiency test of alertness ; instruments entering straight away according to the pitch of the piano music. Instinctively the children know when it is time for each instrumental group to enter, for by now they are used to the duration of an eight-barred sentence, and also to instrumental colour revealed by the pitch of the music played. The conductor should by no means always decide the order of instrumental procedure. At times the piano gives the clue.

Definite orders can also be given. For this it is helpful to use coloured signs on the blackboard ; thus if the drums are to be played first, a red stroke is made at the end of the pattern ; should tambourines follow, a blue mark is put after the red, and finally a yellow mark as the signal for the triangles. Training in cymbal playing is seldom given as a regular part of the practice, because it is simply the solo instrument and does not get full recognition as part of the band until Stage III is reached, but when it *is* practised, it is best for all to pretend to play it.

The movements are as follows :—Both hands sweep together vertically, passing each other for the first beat, then clap together for the remaining beats whether they are in regular succession or in the form of a definite pattern. The clash therefore comes on the first beat only.

Instrumental training in Part I should be as varied as possible, but at the same time be thorough in character. The players, already efficient in beat perception, now concentrate on pattern work.

Pattern-Writing.—As soon as the children have an accurate sense of pulse-perception and are able to beat time to 2, 3 and 4 beats in a bar, with simple pianoforte music which clearly reveals the beats, they are then ready to be introduced to the pattern within the pulse. This opens a new field of discovery, with adventures of quite a new nature. Patterns therefore take chief place in instrumental exercises. For band purposes I find it essential that the children should see the patterns. This is the beginning of sight-reading.

Pattern-writing should be very simple in form and show the relative length of sound. The children are not yet ready for notation, or even for the musical shorthand of Dr. Somervell. These have their rightful place in Stage III.

An example of patterns will, I believe, be helpful to teachers ; therefore they will be

introduced here in much the same way as I have given them to children.

" Walking and running sounds " come first. The children are already familiar with these as a succession or series of sounds in groups, but have not consciously known them in close conjunction with each other. The initiatory talk is given with the help of the blackboard.

Pianoforte music is first played. The children listen while a succession of " walking " or " runnung " sounds is given. These they at once follow with their sticks or instruments, and tell you at the close that the music is " running " or " walking," whichever it happens to be. A picture is then made on the blackboard of " running " and " walking " sounds and looks like this :—

The children, even before the picture is completed, are ready to say which line belongs to " walking " and which to " running " sounds. A leader is then chosen, to point to whichever pattern is played by the piano. Sticks or instruments at once join in, and this time a series of say four bars of " walking " music is followed by four bars of " running " sounds—and so forth—alternating, while the leader thoroughly enjoys the novel way of conducting

by tapping the blackboard, first one line, then the other.

The band is then asked to listen to a new kind of music. A pattern is now played :—walk : walk : run-run : run-run : eight bars.

The children tap or play away, but the result is rather a medley than clearly defined sound. At the end some tell you that the music is " walking " and others " running," and some that the music did both. A single bar is then played for purposes of analysis, and the children find by stick-tapping that there are two " walking " sounds and four " running " sounds. After this it is quite obvious for them to see that the picture of the pattern will be this :—

This is therefore chosen as the pattern for them to practise instead of the previous line exercise. But the time has to be found out first, so that there can be a conductor. The children know that two " running " steps fit into one " walking " step, and that this makes the " music-clock " say four. The pattern is therefore prefixed with its time-signature. A quick test in beating time is given and a conductor chosen.

The conductor can decide the order of in-

strumental practice for the pattern. It is noticeable that drums usually take precedence. We will imagine that triangles come next and tambourines last. The exercise will be completed by massed band. The instrumental order can be briefly indicated on the blackboard by putting three strokes after the pattern, red, yellow, blue, followed by a cross comprised of three colours. The children simply love pattern-playing; from the very start it engrosses and holds their attention. It appeals to them to see the pattern pictured on the blackboard, and this certainly is one of the reasons why they are able to play it so easily and accurately, both instrumentally and with their sticks.

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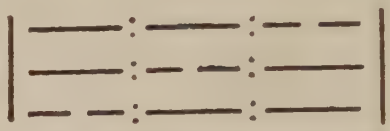
"Walking" and "running" sounds hold their attention and supply sufficient variety of pattern for many practices, in fact it is well to keep to these for an entire term as single bar patterns repeated. Quadruple time comes first, because it gives a better balance of sound and is easier to play than triple time. The main reason is that in triple time two little "running" sounds often complete the bar, and the children have hardly time to realise them before they are gone. "Running" is a continuous movement; in four "running" steps they are able to feel what the music tells them to do in their playing.

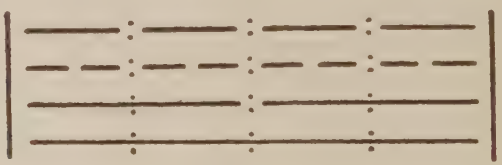
Triple time can be introduced by writing

several patterns before they are played—in this way :—



This time the children listen to find out which one of these patterns is being played by the piano. The discovery is like a game to them. It is best for them to listen without doing anything while it is given the first time. They quickly discover to which pattern it belongs, and a child triumphantly goes to the blackboard and makes a star against the chosen one. This means that it is to be the special pattern for that practice.

After the children have become thoroughly conscious of every conceivable variety of pattern in " walking " and " running " sounds in duple, triple, and quadruple time, with single-bar repetition, they are then ready to be initiated into " slow walking," and to have this pattern added. The same form of pattern introduction is made as at the start, but this time it has two added ones, for with " slow walking," " standing still " can also be included.



A discovery of further interest is now made in the fact that when you say "slow walk" your voice says or sings two words; it therefore makes two sounds, but the music only makes one sound when played on the piano, or by the band. This is the place in which to introduce the French time-names, because the need has arisen for some way in which to say or sing "slow-walk" and yet to make only one sound in so doing. The children are told that what they have found out has already been found out by a Frenchman—a man who lives in France, and he has made a special musical language which just fits into the music patterns and can always belong to them. All the words in the language begin with taa.

The following time-names for the patterns on the blackboard are now said to the children, while what they refer to is indicated with the pointer, thus :—

Taa : taa : taa : taa :
Ta-té : ta-té : ta-té : ta-té :
Taa : aa : taa : aa :
Taa : aa : aa : aa :

To children this music language at once appeals, for a quick test from one sound to another always shows that they have understood what each time-name stands for, and when this is followed by a familiar song, singing the time-names instead of the words, it is done as if they had often done it before

and appears absolutely familiar. This is the case with six-year-olds, but when time-names are left to the age of twelve, the girls and boys find it a strange and difficult language, something foreign to them and even to music. But even with six-year-olds I believe the time-names should not be given until the need arises for something better than the words of their own language, viz.—Run-run, walk, etc. It is "slow-walk" which gives this need. Thereafter the time-names will enter into the pattern-making, though for some time the children will often find themselves using their own familiar words. A suggestive hint every now and again that time-names are the real words helps them more quickly to dispense with the former. When the single pattern, with repetition, has been realised in three speeds, the children are ready to add a second bar to the pattern. This should be of a restful character, and leads to a realisation of the two-barred phrase, either as a sight reading, or as a memory test.

Most bands get so keen on patterns that they make up their own, and want to write these on the blackboard. This takes time and is impossible for all but one or two children during a single practice. The ideal now is for each child to have his own pattern book. This is quite possible, in fact, quite a simple matter where the class does not exceed ten or twelve

in number. With larger numbers it is difficult. It is not only a matter of cost—the books are 3*d*. each—but the fact that six-year-olds need time and often individual attention when writing out something; and band practice is usually limited to half-an-hour.

The best books I find for pattern-writing are those supplied by Messrs. Curwen for Solfa purposes, which consist of pages of printed squares. Each square represents a single beat and allows room for the "running" sounds, which are the shortest sounds at present introduced. Consequently pattern-writing during Stage II should not extend beyond simple sounds—taa, ta-té, taa-aa, taa-aa-aa-aa.

From pattern-writing to notation is a very simple, though decisive, step. This is taken at the entrance to Stage III and the boys and girls are then ready to add continuously to their patterns in conjunction with their time-names; the two should be inseparable.

At the close of instrumental exercises a march comes as a complete change, for a good deal of concentration has been exercised by the children in the pattern work, especially if something entirely new has been given.

Band Marches.—Marching is quite a feature of band training, Stage II, but does not really enter into the training of four- and five-year-olds because they find it difficult to march, and play, and at the same time to follow the child

in front. If marching is admitted in the earliest stage it is found that certain children while marching wander off on their own, entirely oblivious of the rest. This makes the movement lacking in uniformity in more ways than one, but the six-year-old thoroughly enjoys marching, and there is a real sense of " follow my leader " from start to finish.

There are a number of marches that belong to band playing. Take for instance those out of *Songs of the British Isles*—" The British Grenadiers," " The Men of Harlech " and " The Song of the Western Men "—at once come to mind. Music such as the Norwegian national air is good for marching purposes. Most teachers, however, have certain pet marches which can now belong to the band. A few songs also are very delightful as a mixture of marching and singing. " Aiken Drum " is a particular favourite for band performance. During the first part the children stand still and their instruments are silent while they sing all about Aiken Drum and his unique appearance, then all wake up, for directly the chorus begins, the band comes to life—the children march along, and play the chorus with zest until the verse reappears. This contrast between verse and chorus is very marked and also most effective. More band songs of this nature will be acceptable for six and seven-year-olds. Marching is also a means of letting

off steam after concentrating for some time on any part of the band practice which needs a good deal of special attention. The march, therefore, can enter anywhere where relaxation is advisable. This brings us to Part 2 in band training.

PART 2.

Free Conducting.—The natural form of free conducting for the six-year-old is different from that of the four-year-old. Inward and outward curves no longer suffice. The children want to show more definite response to the movement and at the same time to interpret the mood of the music. Interpretation can best be expressed in the children's way as "singing with our hands." The conductor's hands move as the music moves, and so if the song goes quickly and seems to run along, the child's hands also move quickly to fit into the music. For instance, in the well known song, "I Hear Thunder," "thunder" being a big sound, the conducting for the first phrase is now a series of strong strokes fitting into each word. "Hark Don't You?" is not quite so firm as the thunder movement. Then comes the gentle patter of the rain drops the hand movements for this are light. The end of the song brings all the instruments into play together, and so there comes a unifying sweep for "I'm wet through." Those teachers

to whom this manner of conducting does not seem of sufficient value, and to whom the more formal "beating time" seems advisable for song and piano music, can take "I Hear Thunder" as a test, and let their children conduct it, first in the formal way and then freely. This I believe will assure them that the latter makes for fuller and more artistic interpretation and enters into the spirit of the music as formal beating cannot as yet do.

The same procedure is usually followed in Stage II as in Stage I, where songs and bands are concerned. Children, with teacher facing them, sing the song first unaccompanied while conducting it with their hands. The conductor is then chosen and the piano music played. In Stage II, however, this is not invariably the rule, although it is still quite a helpful method.

We now come to nursery rhymes as the starting point of Part 2, and will go through each section of the training.

Nursery Rhymes.—Nursery Rhymes still prove invaluable. They enter into three-group work just as naturally as they do into two-group playing. Some examples will make this clear. "Sing a Song of Sixpence" is one. With four-year-olds this is a song for massed playing. Six-year-olds find that though verse one is still played by massed band, verse two has a definite instrumental grouping. The

king belongs to the drums, the queen to tambourines, the maid to triangles, and the blackbird has the sole right to the cymbal. This makes a very effective rendering of the song, especially at the appearance of the blackbird.

In " Baa, Baa, Black Sheep," we find question and answer enter. In addition there is quite a lengthy statement made concerning the recipients of the wool ; this additional part is usually taken by the tambourines, drums and triangles giving question and answer. Much the same happens in another question and answer song, " Ding Dong Dell, Pussy's in the Well." Here the tambourines become the moralisers, a rôle which they are very ready to fill.

There are quite a number of nursery rhymes which seem just made for Band, Stage II. An outstanding example is " Pease Pudding Hot," with its three clearly-expressed phrases. " Hot Cross Buns " also make a good band song. The first " Hot cross buns " can be said by the drums, the next by the tambourines ; the triangles are then ready to state the matter of price, after which drums and tambourines together give the third " Hot cross Buns." In the second part of the song, tambourines will take the part about the daughters, drums that of the sons, and then the triangles enter with their little refrain

regarding the money, after which all the instruments end together.

When once teachers begin to think about children's songs they will easily differentiate those which are suited to band-playing. Another type of nursery rhyme which is delightful for band is " Paul's Steeple." Here the general character of the song played on the piano at once suggests to children that it belongs to bells. At the start triangles often want to take entire possession, but soon they find that other instruments have their place. The song speaks about apples, boys with sticks, and London Bridge. The sticks plus boys are the first to be claimed by the drums, because, as the children explain, drummers also have sticks. In this way apples fall to the lot of the tambourines and both combine with cymbals in coming to London Bridge. To make the interpretation more explicit I had better add that each descending scale passage is taken by triangles alone. The interpretation works out thus—triangles, tambourines ; triangles, drums ; triangles, massed band. This makes effective and good orchestration.

Solo and Chorus.—On the whole there is not nearly so much opportunity for this form of song as there was in Stage I, in fact, there is practically no chorus work in Stage II. The cymbalist has opportunity, however, in a song such as " I Saw Three Ships." The opening

phrase being of a suitable nature, can be played as a cymbal solo ; first drums, then tambourines will take the refrain, and triangles will give a bell-like finish. The entry of cymbals usually gives opportunity for part-playing.

Part Playing.—This double-lined form of playing can, I believe, best be introduced into the band through songs, together with some appeal to the imagination. " Hickory Dickory Dock " is a good example, and its interpretation can be found thus. The song can be sung with partial piano accompaniment in the bass only, suggesting the continuous " tick-tock " of a clock.

When asked to listen to the accompaniment the children quickly discover that this is the clock. They can then be asked which of their instruments could be the clock and " tick-tock, tick-tock " all the time. The drums fall into this quite naturally and so the song is again sung, and this time the piano and the drums play " tick-tock " while the children sing the song. Tambourines and triangles then have to decide which are their parts. The question of the mouse arises and the triangles think *they* would be best for the mouse, and the tambourines then decide to take the part left over. The drums now listen, instead of playing, to see how the tambourines and triangles fit in. The tambourines take Hickory Dickory Dock, the triangles as mice run up

the clock and down again, then tambourines complete the song. This always meets with their approval. There is still one thing more to add, and that is the actual striking of the clock. Here the cymbals have their innings. By this time the song is ready to be played instrumentally and so the drums play their part the whole way through while the other instruments come in and out as required.

The drums at first are so intent upon their part that they make it more pronounced than the rest of the song. The reminder that clocks can tick in a room and yet not be heard while people are talking or singing is sufficient to make them diminish in sound and become the background. Another opportunity for background and foreground music is given in "Oh dear, what can the matter be?" This song can be very artistically interpreted by percussion insruments. The cymbalist takes the solo part in answer to the repeated question, "What can the matter be?" and goes on for quite a long time with her tale of woe, so long in fact that opportunity is given for the rest of the instruments to enter in and show their sympathy one by one. This is how it is done. At the start of the song the triangles ask "What can the matter be?" tambourines are the next exquirers, the drums finally show their wondering sympathy. The solo cymbal then makes reply, and at its repetition the

triangles enter *sotto voce* to the rhythm of "Oh dear, oh dear." Tambourines then come in with the same sympathetic "Oh dear, oh dear." Drums bring up the rear with their echoed sympathy. Then comes the question again, asked this time by triangles, plus tambourines, and finally plus drums also. It works out delightfully and what would otherwise have been difficult two-part playing, by the simple means of fitting "Oh dear, oh dear" into the solo part as tokens of sympathy, becomes quite simple and the interpretation very real.

Nursery rhymes, therefore, still prove invaluable for band purposes. Part 2 usually opens with a group of these delightful little songs. After this it is time for piano and band.

Piano and Band.—National songs prove very helpful for band purposes and much more so in Stage II than in Stage I. Phrasing now has a definite place. This is easier to show through actual examples than through theorising.

"Begone, dull Care!" The children like to hear that this is about a man who feels very merry. He says "Begone" (which means "go away") "dull Care." This he says again and again in the song, and after that he has a little dance. After this introduction the children can sing the words, "Begone, dull Care" whenever they occur, and sing the rest of the

song to " lah," being careful to get the dancing lilt in the middle part. The drums decide that the part " Begone, dull Care," belongs to them, and the triangles seem to fit best into the dancing part, so the little piece of music after the drum passage is left to the tambourines. This works out quite well musically.

" Duncan Gray " is another song which works out much in the same way. The triangles here lead off, the emphatic music is played by the drums, and the little lilted piece in the middle by the triangles. Another song in which the words are the basis for the instrumental procedure is " All Through the Night." Here we have an entirely different mood. It is very good for the children to play gently and restfully. They can be asked what kind of music will belong to a song called " All Through the Night." Their answers will show that their ideas of night time belong to quiet slow music. The song is then sung to them twice, very softly, to " lah," but bringing in the phrase, " All through the night " whenever it occurs. The second time some of the children will be ready to join in, and it is perhaps well to tell the drums that they can take " All through the night " for their special part and let them see if they can keep it while the song is sung. This therefore becomes a test for the drums to see not only if they can follow their clue, but if they can keep their music

sufficiently gentle. The tambourines can next be fitted in, and they will come just before the drum music each time. After this it will be found that there is a lovely little part which seems like star-light in the middle of the song. Triangles sound very charming as they play this section. This completes the instrumentation. Musical form enters very definitely into Stage II. From the point of view of structure the "Blue Bells of Scotland" is a good example of A A B A. The first melody can be taken by the drums, its repetition by the tambourines, then the triangles will give the answer in the second tune. According to the words, the answer should be continued by the triangles, but according to melodic structure, melody A is taken the last time by both drums and tambourines together.

"The British Grenadiers" is a delightful song and simply made for percussion band. When the opening melody is given, it is found that part of it goes quickly and part slowly, and so the first tune is divided between two instruments, the drums taking the slower part and the triangles the quicker. This is repeated, then a new tune enters and is given into the care of the tambourines. The song ends with the chorus and builds up an ever-increasing volume of sound. This makes an effective crescendo with massed band.

Opportunity for solo and for chorus work is

also given in "D'ye ken John Peel?" This works out delightfully for bands. In the first part there is a three-fold question and the last part comes as an extension. The question each time should be asked by a different instrument. It may start with tambourines, be followed by drums, continued by triangles and completed by cymbals. Then come all the instruments in chorus. The "Hallo" gives tremendous scope for "tremulo vibrato" or any other forms of hilarious expression which the children can command.

The scope for percussion band orchestration of national songs is almost unlimited, both from the point of view of structure and tone contrast, the former in particular. The music too is good for children to possess at an early age, so that later, when they come to learn the words of the songs, they find they are already familiar with their melodies. This makes them extra glad when the time comes for them to know the words as well as the music. The title should be given to the children whenever a new song is introduced for band playing. It is surprising how quickly they learn the names and bring them out when they are asked to choose their favourite band music.

Band Songs.—Some songs have been specially written for band purposes. These I will briefly mention so that teachers may realise the possibility of other songs, known to

them, but probably not known to the writer.

"The Three Bears." The father, mother, and baby bear each have their place in this song, and there is an equally definite band part for drums, tambourines, and triangles respectively. It is interesting to sing this song to the children and to ask them whether they know the story that belongs to it. Before the song is half way through they have all found the clue. "The Farmyard Song" is another favourite. In this the father-cock, mother-hen and the baby chicks each have their turn, and whenever the father-cock appears the drums make their entry. The mother-hen depends on the tambourines for recognition and the baby chicks of course belong to the triangles. The cumulative winding-up of each section of the song—as expressed in the words—"In the farmyard every morning," gives opportunity for alertness. This is taken by massed band.

On the whole there is not so much scope for band songs in Stage II as in band beginnings. For four-year-olds any of their songs that showed marked rhythmic and tonal contrast or character could be played instrumentally and entered into the list of band songs. It was then simply a case of massed or two-group work, both or either. Now it is a matter of interpretation, a realisation of mood or tonal contrast. In most song collections something

suitable for band work may be found, but seldom more than one. It is well for band enthusiasts to make a list of these and add each possible song as soon as it comes to light.

In *The Children's Sing-Song from Sweden*, "Bumble Bees are Humming" draws one's attention. Its drawback is that it starts far too low, for children should not sing below D or C sharp. This song ranges from A sharp (below middle C) to D, a compass of an octave and a half. If transposed a tone higher it is distinctly better, C sharp is then the starting point and B sharp the lowest note. This song is rather fascinatingly unique in instrumental procedure. "Pussie" *must* belong to drums "because the song says so," "mice" are the triangles, and the left-over tambourines find that by being shaken instead of being tapped they can hum very much like bees. "All the world" (i.e. band) plays lustily at the end. Except for this final instrumental phrase the crescendo is arrived at in a thoroughly topsy turvy way.

"Alderman Grey" with his family would also make a good band song were it not for the fact that his family is too large; with the addition of the "Parson" they extend beyond the instrumental boundary. A song of this nature is best played for piano and band with massed instruments, as an example of tone contrast. The children are by now able to give the actual melody pattern in their playing,

therefore massed band is of continued value.

Nursery Rhymes of London Town, Book III, provides a delightful band song in "Marble Arch." This gives scope for at least two forms of instrumental interpretation; it is interesting for the children to try both, and to vote for the one that they think best. The subject of the song is "arches," and the characters are (1) heroes (2) ladies (3) little girls and (4) babies. These can be expressed thus:—Heroes—drums; ladies—tambourines; little girls—triangles; babies—bells. Another less obvious interpretation as:—Heroes—massed band; ladies—tambourines; little girls—drums (suggestive of skipping); babies—triangles. When both forms have been tried, the final decision is generally in favour of the second, for it really sounds very well. The massed band at the start is most impressively military, and the skipping sounds can be very realistic on the drums, while triangles suggest a starlit sky.

Rose Fyleman's verse concerning aunties, uncles, mothers and fathers and the "littlest one," although brief, makes a dear little band song. As soon as uncles and guns appear they are claimed by the drums, in fact, the children often use the word "guns" instead of "drums." As regards aunties and fairies, the latter must certainly have the triangles. Mothers and fathers are not so easily interpreted, but they

are soon recognised for the tambourines, because tambourines are like two instruments in one. A bell solo is played for the last line.

It will be seen that with the six-year-olds, as with the fours, imagination is a great aid to interpretation. Pitch differentiation can also be realised to a certain degree ; for example in the songs already referred to—" The three Bears " and the " Farmyard Song."

One or two of the pitch games can also have their place in the band. These are " High and Low " and " Trains, Ships and Aeroplanes." In " High and Low " triangles are upper " doh " and drums lower " doh," tambourines enter for " soh," the half-way sound. The only part for massed playing is " Guess which we are now." This part precedes each pitch test. If upper " doh " is given vocally, or by the piano, triangles respond ; " soh " calls forth a tambourine chorus, and lower " doh " should find drums in readiness. A better introduction for this test is for the pianist or child leader to play or sing as a solo, " Guess which you are now "—this places the test entirely in the hands of the instrumentalists, and gives it much more point.

" Trains, Ships and Aeroplanes " follows much the same plan, with the additional sound " me." Trains are lower " doh," ships " me," and " soh " aeroplanes, notwithstanding their noise, are upper " doh " and " soh." In

the song test the question part is sung unaccompanied or with the piano only, each reply being played and sung by the group it concerns. The pitch test sung by the chorus and played by the pianoforte, is soon responded to by drums, triangles or tambourines, as the case may be. More concentration is required for this than for "High and Low."

Before leaving band songs a fact should be mentioned which is very noticeable and needs to be understood. As the children's instrumental powers increase, consciousness of the rhythmic pattern is more and more shown in their playing. Simultaneously with this there is a marked falling off of singing. This is entirely natural, for whereas with the four-year-olds singing and playing were inseparable, both being more or less instinctive, they now amount to doing two things at the same time. The children should now look upon singing and playing as two separate things and do either the one or the other. During the preparatory conducting it is perfectly natural to sing at the same time. This should still be continued. But their playing has now come right into the foreground and needs very definite concentration, if it is to be thoroughly done. It is now that the value of a separate band and chorus is realised.

Band and Chorus.—During the weekly practices the chorus can sit on either wing of the

instrumentalists as suggested for Stage I. The conductors can be chosen from their ranks. During the playing by piano and band the chorus constitute the audience. It is rather dull for them simply to be onlookers, but it trains them to be listeners and they know that at the next practice it will be their turn to become "band." This plan of band and chorus proves invaluable for band concerts. The singers then stand on chairs or forms behind the instrumentalists.

Piano and Band.—When a new pattern has been learnt by the children during Part I it is very interesting for them to find that the same pattern fits into "a real piece of music." Messrs. Curwen publish a book containing a vast number of patterns, each of which is found to predominate in a given musical selection, but here the melodic line alone is printed ; the other part or parts need to be added by the pianist. This requires considerable experience and skill in improvising accompaniments. The chief value of the book, for band purposes, lies in the fact that it tells where pieces fitting the patterns can be found. Some of these musical quotations are so well-known that they are sure already to form part of the teacher's music library.

Up to the present little music has been definitely published for piano and band, but a suitable supply is increasing. The loose-leaf

music provides "A March," which is quite fresh and appealing; "Sunset," which gives scope for tone contrast; a pianoforte setting of "Three Blind Mice," especially arranged for percussion band orchestration; and "Giants, Fairies and Dwarfs," which is more utilitarian than artistic in form, each section beginning and ending on the tonic chord so that their order can be inverted as a test of alertness.

Messrs. Curwen's *Percussion Band Series* also provides music suitable for sectional playing in Stage II. "The Bridge" is an example of this music. Other publishers such as Joseph Williams, have their percussion band library of music, but this belongs more to Stage III, as it consists entirely of part playing, which, while introduced into Stage II, does not really come to completion with children under the age of eight. Part-playing with younger children, with upper and lower part, begins as two-part playing, the former being taken sectionally. Imagination should have full play.

Introduction to Two-Part Playing.

Collections of piano pieces for child beginners provide the best music for two-part playing with sectional work. Dr. Carroll's "Scenes at a Farm" is an excellent example. In the first place each piece possesses words which fit

the music. The music itself is absolutely child-like in nature, short and really alive. Let us take these pieces and find out their band possibilities with massed or sectional two-part and simple group accompaniment.

The Farmhouse :

Melody Part.—Bars 1, 2, drums ; bars 3, 4, tambourines ; bars 4 to 8, both instruments together.

Accompaniment.—If "winding brook" gives the clue to the under part, triangles will be best for this purpose. They provide a gentle tinkle all through, keeping to the regular pulse for the first half and following the general pattern for the rest of the little song.

The Jolly Farmer :

Melody Part.—The single note melody bars 1 to 4, corresponding to a gay mood shown in singing, can be taken by triangles. Children find tambourines very realistic for the farmer and his horse (bars 5 to 8, 13 to 16).

Accompaniment.—An undercurrent of drum gives an alertness to the music which is quite in keeping.

In the Quiet Wood :

"Softly the breeze is swaying the trees"—drums, played very gently ; "to sing me to sleep"—triangles ; "in the quiet

wood "—drums and triangles together, pianissimo.

Accompaniment.—The "breeze" is there the whole time. This can be shown by the gentlest shaking movements of the tambourines on the first beat of each bar.

The Milkmaid's Song:

Melody Part.—The higher sounds in bars 1, 2, 5 and 6 are obviously meant for the triangles. Play the music, and the children will tell you so at once. They even want the milkmaid's song to be sung all the time by the triangles from beginning to the end of the music.

Accompaniment.—Drums are usually found to be best as the lower part because the song can be heard more clearly with drums coming in than with tambourines (bars 3 and 4, also 7 and 8).

This song becomes a duet, or rather partakes of the nature of a two-part song with intervals of solo. Whenever this form of instrumentation is decided upon, the players otherwise left out can be given triangles to strengthen the melody. This is quite musical and good. An additional thought can enter the music and make it more than ever alive. The milkmaid sometimes sings her song standing still—at other times she is walking. When the

bass enters she is walking. This the drums take as their part.

A Morning Ride:

Although Jack is the spokesman, Marjorie comes in quite distinctly; this can therefore be treated as a subject song, Starlight's part being taken by bells and Jack's part by drums.

Melody Part.—Bars 1 and 2, triangles.
Bars 3 and 4, also 5 to 8, drums.
„ 9 and 10, triangles.
„ 11 and 10, drums.
„ 13 to 16, drums and bells.
„ 17 and 18—when "Jack" wins—drums; when "Starlight" wins—triangles.

This piece is invariably called for twice, so that if Jack wins the first time, Starlight may the next.

Accompaniment.—Tambourines can "trot" continuously if desired; this certainly gives a feeling of movement. It is better, however, to keep the accompaniment as it is written in the bass until the race actually starts, and then the four-pulse movement can be kept continued till the finish.

The Robin:

Here we have a decided contrast of mood, pathos at first, followed by a sense of

assurance and safety. This suggests new band possibilities.

Melody Part.—Winter, snow—drums (bars 1 to 4).

Birds—triangles (bars 5 to 8).

Answer—cymbals (bars 9 to 16).

Accompaniment.—Tambourines will enter into the left hand part exactly as it is written, softly during bars 3 and 4, 7 and 8, and with added strength in the last half of the piece.

On the Lake:

As it is evening the children may want tambourines or drums to take the part of the water, as they have a "darker sound" than triangles. The latter certainly suggest "starlight," but the song belongs to children, and they would not be out as late as that!

Melody Part.—Children, triangles (bars 1 to 8 with pause at last bar while the accompaniment fills in the music).

King Arthur, drums (or tambourines).

Accompaniment.—Tambourines (or drums) throughout.

Another form of orchestration which is very appealing and follows well after "The Robins," is as follows:—

Bars 1 to 8—Melody: triangles.

Accompaniment: drums.

Bars 9 to 16—Melody : cymbals.
Accompaniment : tambourines.

This gives a clear dividing line between present and past, the children, their hero and King Arthur.

Girl's Flower Dance :

This is difficult, but if it appeals, the children will soon find that their music can " twist and twine and wreathe " like the girls in their dance. After all it is simply a matter of learning eight bars of music and then playing the same over again. If written out on the blackboard in colour it is at once quite clear.

Yellow, triangles.
Red, drums.
Blue, tambourines.
Purple, triangles, drums, tambourines together.
Orange, cymbals.

Upper Line.—Lily, triangles ; rose, drums (bars 1 to 3, together or one after the other, following the actual words ; Poppy and Marigold, tambourines (bars 4 and 5). All the instruments together for the rest of line.

Lower Line.—Cymbals throughout.

The Squirrel :

This can be played very effectively by four

groups of instruments, each playing " up " in turn in the following order—Drums, tambourines, cymbals, triangles. This occurs during bars 1 and 2, also 5 and 6. The lower part is then taken by drums and tambourines together (single sustained sound) and the upper part by cymbals and bells (saa, taa, taa, taa) bars 3 and 4; 7 and 8. The finish is made altogether.

The Lost Lamb:

The players become sympathisers and each group takes part in the conversation in turn. The cymbal represents the lamb and is played very gently and rather plaintively. There is no distinct upper or lower part, as both patterns are the same.

Bars 1 to 4, drums.
„ 5 to 8, triangles.
„ 9 to 12, tambourines.
„ 13 to 16, solo cymbal.

Another way of taking this piece is to build up, one group of instruments upon the other. This cumulative form of playing is very effective, especially when it ends with a solo instrument.

Bars 1 to 4, drums.
Bars 5 to 8, drums and triangles.
Bars 9 to 12, drums and triangles and tambourines.

Bars 13 to 16, cymbal solo.

It is interesting to try both forms of interpretation so that the band may decide which is preferable.

Going to the Hayfield:

This song always forms a climax. Its hilarity is infectious. It simply calls for massed playing. The children like making the jumpy music with the steady bits in between.

Upper Part.—Triangles, tambourines and cymbal.

Lower Part.—Drums, with a good final "bang!"

The Cuckoo:

If a larger, consequently deeper-toned triangle is obtainable, it comes very well here as a contrast to the higher-toned "cuckoo."

Bars 1 to 4, and 9 to 12, lighter and deeper-toned triangles (one deeper triangle is quite sufficient).

Bars 5 to 8 and 13 to 16—Tambourines and cymbal (upper part): Drums (lower part).

The "I" refers to each child individually and all collectively.

The Little Brook:

As in "The Cuckoo" the "I" can again belong to each child in a cluster of children, or the "I" can be a solo cymbalist.

Upper Part.—Bars 3 and 4, tambourines.
Bars 5 and 6, drums.
,, 7 to 10, tambourines and drums, or cymbal solo.
,, 11 to 19, same as 1 to 10.
,, 20, all instruments together, like a whisper.

May-Day Dance:

This is a subject song. The upper part is distributed between the various people mentioned. The lower part is sounded throughout by drums.

Upper Part.—Bars 1 to 4—Sun, tambourines.
Air, triangles—bars 5 to 7.
Queen, solo cymbal (drums silent)—bars 8 to 12a.
All, massed band—bars 12b to 16.
Massed band (omit cymbals)—bars 17 to 20.
Triangles and drums (2 part)—bars 21 to 24.
Massed band (unison)—bars 24b to 28.
Tambourines and drums (2 part)—bars 29 to 32.
All instruments together—bars 33 to 36.
A very helpful feature of this piece is that it is well within voice compass with the exception of the final outburst. It can first be learnt as a song, the words making the orchestration a straightforward undertaking.

Tossing the Hay:

This is in the nature of a canon. Three distinct pitches should here be realised; these correspond to drums, triangles and tambourines.

Bars 1 to 4, drums.
" 5 to 8—Upper part, triangles.
Lower part, cymbals.
" 9 to 12 tambourines.
" 13 to 18—Upper part, tambourines and triangles.
Lower part, drums and cymbal.

Now All is Sleeping:

This song of sleep brings the song cycle to an end. The instruments, swayed by the mood of their players, become very hushed. The drums play a sustained, steady lower part throughout.

Melody Part.—Bars 1 to 4, tambourines.
Bars 5 to 8, cymbal (tapped gently).
" 9 to 12, triangles.
" 13 to 16, all instruments together.
This can be beautiful, sung by chorus with hushed accompaniment.

Song Parts.—The melodies that call for song accompaniment by the chorus are "The Farmhouse," "The Jolly Farmer," "In the Quiet Wood," "The Robins," "On the Lake," "Girl's Flower Dance," "The Lost Lamb,"

"Going to the Hayfield," "The Cuckoo," "May-Day Dance," and "Now All is Sleeping."

Most of the songs will be sung in massed formation; a few lend themselves to 2-group singing.

Dramatisation.—Should this song-cycle be given in concert form, the acting out of certain pieces would add variety as well as charm. These pieces arrange themselves in groups:

No. 7 "On the Lake."
No. 8 "Girl's Flower Dance."
No. 15 "Tossing the Hay."
No. 16 "Now All is Sleeping."

The song interpretation through movement could be done by a small group of children, not more than four on either side, beyond the band, if space permits. Child pianists are also a possibility, for the music is well within the powers of the 8-9-year-old, and the pieces are always favourites, especially with children who love the country. The band becomes more than ever The Children's Band when the piano part can be played by someone near to them in age. It is a great honour to be a pianist.

It is good for a band to have something definite to work at. These little pieces of Dr. Carroll's can occupy more than one term and it is found that they absorb the children's interest. They take their place in the band

practice with the children's other song and piano music. A new one studied and another one revised are quite sufficient for one practice.

Other little pianoforte pieces for beginners also lend themselves, though not quite so whole-heartedly, to percussion band orchestration. The teacher will find it worth while to go through "Wayside Thoughts," "My Music Book," "At the Seaside," etc., with band-playing in view.

Musical observation, a sense of phrasing, and a feeling of sharing music together are very definitely developed in the playing of these simple child-like melodies in a thoroughly natural, consequently "real," way.

STAGE III

WHEN Stage II is left behind, band training shows quite a different aspect, although the new work has in all probability been led up to for quite a term. There is an intellectual awakening which finds harmonic expression in part-playing. Sectional interpretation is no longer adequate in itself, it needs a stronger instrumental foundation than the pianoforte. Percussion playing has now come right into the foreground of consciousness.

The procedure followed during the earlier stages is dispensed with, for one thing the items now practised are considerably fewer because each exercise and piece is longer and needs more time given to it.

Conductor's Tests.—The band is now thoroughly efficient in beating the simple times, consequently regular practice is no longer given for this, though it is well periodically to have a general test—not as a means of choosing one or two special conductors, but to ensure that beating time is still accurately and well accomplished. By now certain members

of the band are outstanding as conductors, others as instrumentalists. This is acknowledged and taken as a matter of course ; in no sense as "star performance," but in simple realisation that some are gifted in some way, others in another—each having a part to contribute to the whole.

Compound time definitely enters into Part I as something to be learnt ; hitherto it has been played, it is true, but without definite introduction. The eight-year-old is quite ready to differentiate between the pulse beat which can be divided into two shorter sounds and the one that belongs to the three little sounds. Being already familiar with the fact that two running sounds fit into one walking sound, they are ready to find out that three running sounds can just as easily fit into a single sound of longer duration. The class is told that quite often three running sounds fit into one walking sound and that they have often played and sung music like that, only have not realised it because it has not been spoken about. When three notes fit into one note, the one note lasts a little longer and has a dot printed after it. So whenever they see music written like this it means that it fits in with three running steps , which are joined together to show that they belong to each other and fit into a single pulse. The time names for the three little sounds are ta-té-ti, and these fit

exactly into the single dotted sound, which is called ta-é-i. A single sound is also called a dotted note.

The class is keen to hear what this new music sounds like, and to play it with their band. It is best, I find, to play exactly the same piece of music, first in simple two-four time, then in six-eight, keeping steadily first to two sounds in the treble with one in the bass, then to three treble with one bass sound. The difference is immediately detected. The piece is then played as two-part music. The drums usually keep to the regular beat, the triangles taking the single, and the tambourines the compound time—or vice versa.

" Twinkle, Twinkle, Little Star " and " Hickory Dickory Dock " are good examples for further differentiation between simple and compound time. " Oh dear ! What can the matter be ? " is another helpful song, as it keeps so entirely to the single dotted beat and the three sounds.

After this, simple time and compound time are added to the musical vocabulary of the class.

Several talks are needful to establish a clear understanding of compound time. In the second one, the pattern of " Hickory Dickory Dock " can be written out in notation for the band to see whether it keeps entirely to the dotted and the three little notes. It is found

that instead, a crochet and quaver come several times. This leads to the realisation that the middle note is often left out and so the others are written without it and one of them made double as long. The class can find out which one by listening again to the melody of " Hickory Dickory Dock." They find that the first note is the longer, and on looking at the blackboard they see that the writing of that part of the song shows that it is: This leads to all sorts of discoveries, for there are lots of songs, mostly familiar nursery rhymes, that belong to compound time and fit into " one-two." Duple is now added as a new word. The fact that a compound beat is one and a half in comparison with the simple beat, is also thoroughly demonstrated and understood.

The advance from compound duple to compound triple and then quadruple is simply a matter of additional experience. Understanding comes naturally when once compound time has been made clear. Obviously there must be the three compound times just as there are three kinds of simple times.

Patterns in compound time are soon quite as easily and clearly perceived and played as in simple time, and have additional interest because of their newness, and also I believe because they offer more scope for part playing. What might have proved a difficulty becomes a musical adventure, because it has been made

known just when the class was ready to receive and understand it.

There seems no fixed form for beating compound time. When first the need arose for this I asked every available choir and orchestral conductor how it was done. Some said that each section of the beat should be clearly indicated, others that the general pulse feeling should be maintained in broad sweeping lines or curves. Curves appealed to me much more than the straight lines, so I and my children decided to keep to the straight lines for simple, and to the curved movements for compound time. This we have always done and have found it rhythmically helpful.

Teachers need to decide for themselves which form of conducting for compound time will be most suitable for their boys and girls. If there is any uncertainty as to which of two ways is the better, both can be shown to the band and the decision left to the instrumentalists themselves.

Conducting in general during Stage III undergoes a change. This may already have shown itself earlier, but it becomes increasingly evident as the band gets more and more engrossed in part-playing and other training which requires close mental attention. "Free Conducting" as previously understood is scarcely if ever used, because in most of the music each group plays its own separate

pattern. Also the power of leadership which is needed is best expressed through the more formal manner of conducting. This holds the band together by keeping steadily to the pulse basis. Through years of uninterrupted training during Stages I and II, keeping time with the bâton has now become subconscious. This leaves the left hand free to do its part in the interpretation of the music. Each conductor is entirely self-taught in this respect; it is purely a matter of individual expression. In this the personality of the individual reveals itself, and a discriminating onlooker can also tell which element in music is having the greatest influence, rhythm, melody or harmony. The leader who is swayed by the rhythmic flow will show that his unbâtoned hand is under its influence; the emotionalist will reveal power in interpreting the mood of the music; the intellectualist will be decisive in attack and finish well together, and will keep the part-playing and phrasing clear, and any sectional work will receive clear guidance.

The work of the left hand is to give leadership in general performance, to indicate where each part comes in, and to interpret the mood —the atmosphere—of the music.

Considerable differences are shown in conducting. Some are born conductors, these are now recognised by everyone and their position is acknowledged. They know, and the rest

know, that conducting is their gift. Others in their turn are equally gifted as instrumentalists. Thus leadership reveals itself in more ways than one. The best drummer will be constituted drum leader when any new music is taken in which the drum part requires special interpretation. This sense of individual power which is revealing itself, through careful guidance on the part of the teacher, may become a source of inspiration to the whole band. On the other hand misguided power, the privileged possession of the few, will lead to a sense of inferiority on the part of the rest. This is a time of conscious outward manifestation, very interesting, for the boys and girls show such possibilities of achievement, and the teacher has the opportunity to become their friend and guide.

Instrumental Training.—Triangles and tambourines have by this time found their footing and become firmly established. Drums and triangles in particular stand out as the deep and light-toned instruments. Tambourines coming mid-way have not such a clearly defined position. A pair of cymbals up to the present has been used sparingly as the solo instrument. It can now be played in the same proportion as tambourines. These two instruments can now take just as definite a place as drums and triangles. One reason is that they are both foreground instruments and instrumental play-

ing has now come right to the front. The particular characteristics of the tambourines and cymbals will be revealed when we come to the orchestration of pieces.

Notation has now entirely ousted pattern-writing. Staff notation is not necessary, because the musical interpretation being confined to percussion instruments does not require the melodic outline, it concentrates entirely upon the rhythmic pattern. Notation is therefore written in horizontal form. This is well because it takes up very little space.

The ideal is for each member of the class to have his or her own 3*d*. music book in which to write down scores. The best book for this purpose is one with squared paper (already referred to in Stage II). In a band of 20 performers the outlay is small, but for a larger number the cost is a difficulty. It is well worth while, however, because if the players can write down their own parts this makes for greater efficiency and the musical value is increased enormously. Part of the proceeds of a band concert will soon meet the expense.

Three-part playing is now the form given to the instrumental exercises. Each exercise should be prepared by the band. Although the same procedure cannot be followed practice after practice, it is wise to have something definite to build upon. The principle followed by various bands and myself in

Stage III has evolved this form of general procedure.

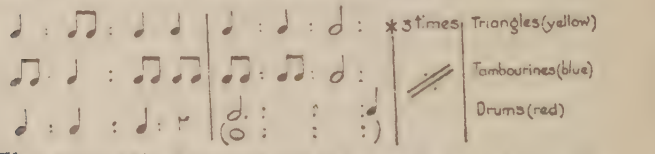
The rhythmic pattern is first given by the piano. Afterwards it is practised by the band, seated in whatever way the members wish. In addition to an instrument a rhythmic stick is still given to each player ; red for drummers, yellow for triangles, blue for tambourines. A new pattern is usually tapped out as a preliminary test. By the time the piano exercise ends, it is known by everyone and some have already written it in their books. The pattern is then written up on the blackboard in white chalk. This means that it is common property, that it belongs to the band in general. Its time is decided upon and its conductor chosen. The exercise is probably then played *en masse*. While conducting this exercise some leaders are keen to find out its length. The simplest way of doing this is to count inwardly 1 2 3 4 | 2 2 3 4 | 3 2 3 4 | 4, etc., until the final bar is reached and its first beat gives the total number of bars.

A single-barred pattern has become so familiar during Stage II that eight-year-olds want something with more scope upon which to exert their inventive faculties, consequently as soon as three-part playing has been introduced and tested they are almost immediately ready to advance from a simple to a two-barred pattern. As it certainly gives more scope we

will take the latter and work from it an exercise in three-part playing.

Three-Part Exercise.—It is best at first to keep the melody pattern for the triangles to play. This is therefore again written on the blackboard, this time in yellow chalk. We will take this to be : | taa : ta-té : taa : taa | taa : taa : taa : aa | The drum part is next decided : | Taa : taa : taa : saa | taa : aa : aa : taa | is suggested as steady yet interesting. As the taa at the end of the second bar has the effect of continuance it is decided that there should be an alternative pattern for bars 4 and 8 (thus taa : aa : taa : aa).

When it comes to the tambourines' part the point to decide is what the general character of the exercise should be. It is the tambourines who decide. They can alter the whole mood of the music ; a slow exercise is at once changed into an alert one by the inclusion of running or dotted sounds in the blue-chalked pattern. Quick sounds are certainly more in demand at the outset, so a likely pattern is : | Ta-té : taa : ta-té : ta-té | ta-té : ta-té : taa : aa | The completed exercise is therefore :



The star (*) denotes which part is taking the

melody pattern. Although at first it is best for this to be given to the triangles this is not to be in any sense a rule, quite often it is found that the pattern is best played on one of the deeper-sounding instruments. This is invariably the case when it is written in the bass.

There is yet another point to agree upon before the exercise stands complete; the cymbals (orange) have yet to be installed. This can be settled in more than one way. The cymbal-players' part is to outline whichever patter requires strengthening or making clearer. The conductors can decide which this is at the outset, and include the cymbal players in whichever set of instruments seems to need their aid. Sometimes the decision is made after the cymbals have been played in each group in turn. At other times the cymbalists are free to choose their own group or to have an additional fourth pattern. A fourth line is therefore written for the exercise, or an orange mark put beside one of the other coloured lines of pattern to show that it is also to be played by the cymbals. The band soon comes to realise that the tambourines add strength and character to percussion music and that cymbals give a clearer outline to a pattern. A tambourine hammered is like a shout instead of a song, whereas played freely with loose wrist and flat fingers it is most artistic and can vary in tone more than any

of the other instruments. A skilful player soon gains additional powers of technique. These are entirely self-taught and individually discovered. The tambourine playing may be uniform in one piece, in another (of mood or rhythmic contrast) each change is shown by a corresponding change of movement—by shaking, tapping or almost smoothing the tambourine. The instrument can be humoured and developed in all sorts of ways.

A pair of cymbals in the hands of a temperamental player likewise gives great freedom of expression. It is all a matter of personality plus musical understanding, and it is the personality that comes uppermost, because music is an outlet and a means of self-expression, individually and collectively.

Exercises during Stage III should be built up during the practice. At times each group writes down its particular pattern at the dictation of the piano, and has it verified from the blackboard. There is no question of right and wrong. Any mistake is rectified by the writer who simply feels that knowledge is a matter of experience. Some learn to write down music more quickly and easily than others, but everyone can do it in time.

A thing that always appeals and is quite helpful is for each member of the band to write occasionally his or her own pattern (single, two-barred or four-barred) to a given time

signature. These are played simultaneously, first in massed, then in group formation, while a steady pulse exercise is played on the piano. The players thoroughly enjoy the experience, which becomes new each time, of finding that all the different patterns fit in with each other, and also with the conductor and the piano. A helpful book for the pianist is *Rhythmic Exercises*, published by MacDougall, in which specially constructed exercises have been written to fit a number of given patterns.

There is something quite thrilling about this form of music-making, of which the pianist is just as conscious as the rest of the performers.

It leads to the players wanting to write their own music. This should be encouraged. When an 8-barred exercise is written at home as an out-of-class exploit, it can, if sufficiently well phrased, be played as an exercise at the next band practice. And if from being an "exercise" it can be melodically clothed and become a "piece," the joy of its rhythmic composer is great.

Writing scores is excellent training in rhythmic sequence and above all in phrasing. The writers (and consequently players) soon gain a sense of balance, which makes them feel that certain patterns fit and make "real music" while others do not, and by degrees they come to realise why this is.

Music-Stands.—Playing from the music written in their own books or from the printed score becomes much more interesting and important than playing from the blackboard. A difficulty arises as to where to place the music. Music-stands may be the possession of the few but are beyond the means of the ordinary percussion band. A band of boys recently set to work to devise stands of their own. An ingenious one was made out of meccano apparatus. The only drawback was that it lacked a sufficiently firm backbone and bent under the weight of the music. It was therefore suggested that a piece of string should be fastened to the stand and from thence to the player to keep them both intact! Another support, thoroughly successful, was made by fastening a firm piece of wire, about sixteen inches in length, to the front of a drum. This proved excellent, but could only be used by drummers. Stout cardboard slung over the back of the chair was also devised with a string across each corner through which the edges of the music were slipped. Each player simply stood behind his chair and used the back as a music-stand. This was good as far as it went, but it meant a great deal of standing. As band playing avdances, standing becomes a sign of achievement, the rehearsing being done while sitting down.

The question of music-stands has at present

to be settled by each band. Nothing of all-round satisfaction has yet been devised beyond the usual kind of stand found in music shops, which involves the spending of money. Now that percussion bands have become an acknowledged part of musical development, a music-stand may soon appear, we hope, on the official list of school requirements—one that is within the financial powers of bands in general.

Band exercises in the form of three and four-part playing with the patterns written on the blackboard in coloured chalks appealed so strongly to Mr. Maurice Jacobson, when he came to know of them, that he promptly arranged a number of national songs in a similar way. These have been published in the *Percussion Band Series* (Curwen) and will be found very helpful. The melody pattern is in yellow, therefore is the property of the triangles ; the under parts are in the form of accompaniment, with the single bar repetition of some patterns ; others have 2-barred and 4-barred recurrence. Such an arrangement can be used as an exercise and played during Part 1 of band practice.

The songs are taken from the *Songs of the British Isles*. Band leaders will find a number of other songs in the same book, also in *National Songs*, which can be treated similarly. National songs are of robust character, their title shows that they are the possession of the

mass, and therein lies their appeal. This makes the songs essentially suitable for percussion bands. They should be played, not sung.

Band Songs.—Now that instrumental playing has reached the stage of part-playing, band songs are suitable only when there is a sufficient number of voices to balance the volume of instrumental sound. Songs are no longer learnt as part of the weekly practice. They are not learnt instrumentally at all—they are simply played if the band shows a wish for them as an added form of expression.

A sing-song is an occasion on which the percussion band may want to hold forth with energy. This has the effect of further stimulating the songsters. Sea-shanties call forth vigorous singing; the instrumental playing is therefore confined to the chorus part, though a single drum can be quite helpful during the solo portions. The folk-songs that belong to the sea lend themselves to percussion response more than those that belong to the land because they are essentially rhythmic in character. This is but natural, for shanties being labour songs are permeated with movement.

Shanties sung with the chorus parts backed up with percussion instruments are full of rousing vitality provided that they are sung by a sufficiently large chorus of voices. Band

playing in this case is not the result of practice but is a spontaneous expression of feelings of the moment. The same applies to "Community Songs," many of which call forth band co-operation. "One Man Went to Mow" is a song which immediately comes to mind—the instruments here increase and decrease in number according to the song "doings" and give a truly realistic setting, quite spontaneous.

Piano and Band.—The piano takes such an important part that it is essential to have, as teacher, a pianist who can give sufficient time to practise and make ready the various pieces that prove suitable for percussion expression. The pianoforte music is often now much more advanced and complicated in form.

Take "Gamin" for example. Considerable technique is needed to play the piano score with the ease that is necessary for leadership and for command of the situation. This is especially the case in the latter half of the book. Pianoforte "leap-frog" in particular requires dexterity of movement, as also does "knocking at doors and running away." A number of leaders introduce their band to Gamin and he receives an enthusiastic welcome. His adventures usually cease however, after the third episode, not through lack of band enthusiasm, but usually because of the difficulty of the pianoforte part. This is worth mastering, for

I feel strongly that music written as a suite should be learnt in the form in which it was planned.

Music of all Nations.—National music is ideal for band purposes. A song that is accepted and possessed by a nation is bound to appeal collectively. It is this type of music that can best fulfil percussion band requirements, for it is robust and strong in character and never stands still. The *Songs of the British Isles* have been referred to elsewhere as being invaluable for band purposes. National melodies should not be confined to a few nations, for *Songs of all Nations* are equally suitable and arresting. The collection that I find of greatest use for band playing is *Music of all Nations*. The book, unlike *Gamin*, cannot be learnt in one term; it is a matter of gradual assimilation. In the same way our national songs form the foundation of the singing class and are learnt from time to time, but not as the only music on hand.

Taken as a whole a noticeable feature of international music is its robust character. Analysis of the national music of any country reveals the fact that it is built up through both rhythmic and tonal contrast. It is this, far more than its melodic formation, that gives it such marked vitality. This makes it essentially suitable for band purposes. A number of the pieces can be played sectionally and at the same

time in two-part form. For example, if there are two outstanding themes, the melody pattern of one can be taken by triangles, supported by drums as the bass part ; then by cymbals, with tambourines taking the lower part. Massed playing also has considerable innings and always makes a good climax. It gives, too, such a sense of satisfaction to the players. " Spain " serves as a good example. Its form is A A B B, and each repetition comes as a climax. The first time it can be taken by cymbals and tambourines as the treble and bass respectively. Its repetition will be with massed instruments ; the second theme being higher, will probably be played by triangles and drums, the repetition will again be in massed formation. This orchestration is quite striking and also quite simple. There is no hesitation as to where the tunes begin and end. " Bohemia " is of another type, less simple in form, but equally interesting. The first subject suggests continuity, the next comes rather as a question with an answer, and this is repeated, then the first melody enters again as a final declamation, so domineering that it has to be repeated too. The form here is A B B A A. It works out well instrumentally. A is interpreted by triangles and drums in two-part playing. B enters as a question asked by cymbals and tambourines, and answered by triangles and drums ; the same

4-barred phrasing comes with the repetition of B. A then enters again, this time with massed band *forte* completed by massed band *double forte*. A definite crisis is reached five bars before the end, and gives full scope for extension of tone through diminution of speed. This music is in tonal contrast to "Arabia," though to each in its own way the percussion band gives sympathetic response. International music should be kept in groups, and can often be correlated with the geographical course which the class is having at the time.

Classical Music.—Up to the present no mention has been made of classical music in connection with percussion bands, although therein lies a wide range of choice, especially in music of the romantic period. The reason for this apparent holding back of musical masterpieces from children is that I believe that they are not ready to receive and to know them until childhood has given place to boyhood and girlhood: just as I should not make known the adventures of St. Paul to them until they have reached the stage of hero-worship and are ready to glory in the personal achievement of others—that is, from eight onwards. If given earlier neither classical music nor the story of St. Paul calls forth any personal response, and later on the fact that they are already familiar ground would take away the charm of freshness.

There is a time for everything. We often find a gem bereft of its full value through being possessed too soon.

When the boys and girls have reached the stage of musical perception based upon the foundations of rhythm, melody and harmony, they are then ready to distinguish and appreciate the structure in the music given to them. Their minds are alert and their ears quick to follow the musical sounds, and to realise what music can belong to their band and the reason why.

It is very interesting to play a variety of pieces, for the listeners to decide which should and which should not belong to their band, and in each case to give the reasons for or against.

I find it best to keep to one composer, so that while testing the music from the standpoint of percussion band interpretation, the adjudicators are at the same time getting a general impression of the musician's style.

An interesting essay in differentiation is made when it is found that a certain piece of music is not right for the band because "it is best to listen to it and not to play it." This usually applies to music of distinct melodic charm, such as Beethoven's Minuet in G. His waltz in E flat in contrast is at once claimed for the band. Grieg has many supporters, for a large number of his lyrical pieces make delightful band pieces. His "National Song" is

outstanding. It takes longer for "Ariette" to be received, but when once its possibilities are realised it becomes a special means of producing delicate playing. Schubert's music is not as a general rule found to lend itself to percussion orchestration. Notwithstanding its immediate appeal, it is found to be too full of melody; percussion instruments somehow "spoil the tunes." Out of a collection of eighteen compositions of Schubert only three have been voted for as suitable for band, though practically all were thoroughly enjoyed, played on the pianoforte. In some cases the music "was too quick," in others "it was more like a song" or was "too long." Seldom it ever has the verdict been that the music was "too difficult." The children's attitude is so positive that the "doing" is taken for granted, although the need for practice is realised.

From time to time it is well to give pieces which are within the powers of some of the band to play as pianoforte solos, and to mention this in passing. If a piece is thoroughly known on the pianoforte by one of the members he or she can occasionally become the pianist for that particular piece; not always, though, for the band needs a good deal of support in gentle as well as in strong music. The spirit of the music is revealed through the pianoforte. This influence is all-important.

The following is some of the music which

has entered into the list of "Band Pieces" under the heading of Classical Works. These compositions have been listed by a number of percussion bands during their training in Stage III.

GRIEG LYRIC PIECES, BOOK 1.

All the pieces in this collection are suitable for band interpretation. The band possibilities of each piece will be briefly considered here from the standpoints of both band players and pianist. From time to time remarks will be quoted which were made recently by the members of a certain band when being introduced to the book. Class discussions as to the pros and cons of the music to pave the way for acceptance or rejection are most helpful and illuminating.

National Song:

Grieg being a Norwegian, would most likely have a different idea of a national song from ours. It was therefore decided that this music might help us to enter better into the rest of the book, and so we take it first. Some actual remarks are worth recording. At first hearing decision was fairly unanimous that the music was "suitable," but that "it would need practising first, especially for the rumbling! . . . There was a lot for the drums to do and the time was difficult to get properly. The quiet part would be for the

triangles." The music was then played again and followed closely by the listeners, who then decided that it was first strong, then quiet, after which it became louder. Drums were to take the four big sounds in the first part, and cymbals and tambourines to take the "rumbling" parts. Then triangles should come in alone until the music became big and the rest of the instruments played.

During this discussion the listeners were onlookers; at its conclusion they were all ready to be sharers. The appeal was entirely to their intellect.

The introductory talk may be given in an entirely different way, with a direct personal appeal. This produces generally an emotional response, which is later balanced by thought. *Orchestration.*

Bars 1 and 2, drums.
" 3 and 4, tambourines and cymbals.
" 5 to 8, same as 1 to 4.
" 9 to 12a, triangles.
" 12b to end, massed instruments, rising and falling in tone, according to the music.

The original copy which I still use came out of another collection of Greig's works, and has a slightly different interpretation. Instead of the "sforzando" during bars 15 and 16 there is a withdrawal of tone. This I consider much more artistic, especially if the second

theme is repeated. In its repetition instead of holding the tone back at this juncture it can be intensified to form the climax, with the final phrase as conclusion.

After starting with Greig's "National Song" we purposed returning to the beginning of the book and diagnosing each piece in turn. This we will do now bearing in mind the attitude of the nine to eleven-year-old towards the music.

Arietta :

This at first hearing was voted "not very good because the triangles would play the whole piece." It was then played again on the pianoforte. This time it was decided that the drums could play the first beat in the bass and the triangles the upper pattern. An interesting remark was made that the music was like two people singing a song, the lady sang the tune high up and the man had a deep steady part. Also there was someone dancing.

Other impressions followed ; to some there was water flowing and to others the wind made the trees rustle. The title was asked for again to see if it told us anything about the music. By now the centre part of the music had come into notice. "Arietta" was again played and it was found that the tambourines would have to be very light to play the moving middle part. The drummers also would have

a more varied part to play than they at first expected.

Orchestration.—Three-part playing throughout.

Triangles, melody pattern.

Tambourines, inner part. Gentle shaking movements, not tapping.

Drums, bass part (note the tied notes).

Waltzer :

Whenever an introductory part is heard in the bass it is at once claimed by the drums, and in most cases having once started they continue. This was the first decision made regarding this piece. The music was termed " jolly " as well as " very good " for the band. It was found to be quite different in the middle part but the same at the beginning and end. The first and last parts were taken first. Opinions varied as to what the tambourines and triangles should do about it. The triangles wanted to start, but it was found on listening again to the music that the tambourines would be best, because they could give a stronger accent, and besides they fitted into dance music better than triangles, for they had more " go " about them. It was therefore decided that tambourines should lead off the tune, triangles take it up, and then both play it together.

Opinions differed also concerning the central theme. At first the triangles wanted to play

this part, but it was found that the tambourines would drown them if they took the upper accompaniment. A happier solution was arrived at by suggesting a cymbal solo with very gentle triangle accompaniment; this was greeted with acclamation. The "Coda" was something new in band music and its meaning had to be given. When this was made clear it was decided that it brought the whole music to a finish, therefore should be played by massed band.

This piece had a great appeal. For one thing there was plenty of contrast in it.

Orchestration.—

Bars 1 and 2, drums
„ 3 to 6, tambourines upper, drums lower part, throughout the first and last sections (A and A2).
„ 7 to 10, triangles.
„ 11 to 18, all three instruments.
„ 19 to 36, same as 1 to 18.
„ 37 to 52, triangle accompaniment. Cymbal—L.H. melody.
„ 53 to 70, same as 1 to 18.
Coda, massed band (4 part playing) R.H., triangles, tambourines; L.H., cymbals, drums, tambourines.

Watchman's Song:

There are several outstanding points of interest in this song. The first to be noticed by

band enthusiasts is the sudden change from something steady-going to something almost explosive in its impetuosity. In fact it is the eruption that reveals the calm. The watchman apparently has grown philosophical over his nightly round, which he takes as usual very calmly, when suddenly he is aroused by something which causes fear, and later the cause of this appears. The number of times this is experienced is found to be exactly four. But whatever the danger is, he not only feels, but faces it, with the result that it entirely goes. He knows that all is well, and continues his usual round. It makes an interesting discovery for the listeners to find that the music definitely shows that he went on with his peaceful work. If he had had to make a new start the music too would have started again, but it did not, it just went on from about the middle of the first part of the piece.

As the main interest in this piece is focussed upon the disturbed part of the music, the band often wants to practise this first. The interpretation needs a good deal of self control for it is not easy from a rhythmic point of view. The phrasing is simply a matter of four bars repeated, and the tonal contrast makes it full of interest. Drums take the steady low-down beat and tambourines follow with their share for the "inside" part, triangles and cymbals take the "outside" music; the final chord

being played with massed instruments. It is obvious to most that the man was afraid, and it is found that the first feeling of fear comes to a climax with a resounding *forte*. A second time it comes, but is calmed. Here the drums join in the two last chords with a steadying influence, while cymbals keep silence. Lines three and four are a repetition of the previous experiences. Then fear is finally overcome and leads to calm.

The restful music works out in a very interesting way and requires a good deal of discernment. The opening theme can be taken as two-part playing; first tambourines and drums, then triangles and cymbals, after which the latter continue as treble and alto with two bars of tambourine accompaniment completed by two bars with drum support. This works out well because bars 1 and 2 are repeated twice, whereas 5 and 6 do not occur again. This gives a good balance in the instrumental playing. At first the children's desire is to finish with massed band in bars 23 and 24. But with the knowledge of what is to follow, the band always decides to make the steady music sound as though it meant to go on but was suddenly interrupted. Massed band would sound as though the music were finished. The surprise of fear is greater when it comes unexpectedly. The same applies to its re-appearance. After the upheaval the man must just

have steadied down and gone on with his work, because the music goes on, and does not have to start again from the very beginning.

I did not mention a ghost in connection with the watchman but left the boys and girls to form their own conclusions as to the cause of the alarm.

Orchestration.—

Andante. A :

Bars 1 and 2, tambourines (upper) drums (lower).
„ 3 and 4, the desire here is usually for massed band.
„ 5 and 6, triangles (upper) cymbals (lower).
„ 7 and 8 massed band.
„ 9 to 12, three-part playing—triangles (melody), cymbals (middle), tambourines (bass).
9 and 10, tambourines (bass).
11 and 12, drums (bass).
„ 13 and 14, same as 1 and 2.
„ 15 and 16, massed band.
„ 17 to 20, same as 9 to 12.
„ 21 and 24, same as 1 to 4 and 13 to 16.

Intermezzo. B :

Bars 1 to 2a, drums, steady beat continued to 2a. Tambourines shake for quick passages.

„ 2b to 4, triangles until final chord, which is played *en masse* as climax.

„ 5 to 6a, same as before.

„ 6b to 8, triangles. This time the climax is reached at 7a and is followed by a steadying-down conclusion which can be emphasised, by the drums quietly entering for the last three chords.

„ 9 to 16, same as B 1 to 8.

Return to Andante (2nd part):

Follow same plan as in Part 1.

Elfentanz:

This music immediately reveals its true character. At first hearing it is pronounced to be a dance and the word "jolly" is usually linked with it. It is then interesting to mention its title in the three given languages, "Sylphes" conveys little to the class, but "Elfentanz" means more than the English title, "Fairy-dance." Elves are sprightly beings and this music is sprightly and also fantastic—it is both alive and lively. The elves appear in three different pitch settings and are claimed respectively by tambourines, triangles, (twice over), then finally by drums. Each four-barred phrase is therefore taken by the group of instruments to which it belongs,

and the main part grows rapidly in its band setting. The final bars call for definite notice. These are found to come as a general wind-up before the tambourines again lead off. This wind-up being general is taken *en masse* with a quick crescendo and equally sudden decrease of sound until the re-entering dance seems "a whisper." The first practice is usually played sectionally with massed finish to each part. It is then realised that this is scarcely adequate, for though the part where the melody note repeats itself is quite good, the last half of the phrase needs more filling in. This is best done by the cymbals. But some bands prefer to have tambourines as the filling in instrument, and to make the cymbals the first "elf." This is a matter for each band to decide for itself. The bass part only is played by the instrument taking the underneath pattern. The third section of the piece brings the dance to a very clear and delightful finish—the elves still wide awake just skip away!

Orchestration.—A, bars 1 to 30; B, 31 to 52; C, 53 to 72.

A Bars 1 and 2, tambourines (or cymbals).
„ 3 and 4, tambourine (upper), cymbals (lower), or vice versa.
„ 5 and 6, triangles.
„ 7 and 8, triangles (upper), cymbals or tambourines (lower).
„ 9 to 16, same as 1 to 8.

„ 17 and 18, drums.
„ 19 and 20, drums (upper), cymbals or tambourines (lower).
„ 21 to 24b, same as 17 to 20.
„ 24c to 30, massed band.

B Bars 31 to 52, same as 1 to 30, leaving out bars 9 to 16.

C Bars 53 to 64, same as 1 to 12.
„ 65 to 67, upper pattern triangles, tambourines, and drums one bar each. First beat, drums only.
„ 68 to 70, massed band.
Bar 71, tambourines and drums.
„ 72, triangles and cymbals.

Volksweise :

Although the English title gives " Popular Melody," this is distinctly a " Folk Song," and the additional word " popular " shows that it is a favourite song, and one " known by lots of people." At first hearing it does not seem to belong to bands but soon it shows quite interesting and unusual possibilities. This leads to its being finally voted for by the children as a band piece. It is the form of the music rather than its pattern that appeals. Sequence always attracts more than repetition and this piece has a good proportion of both, with the balance on the side of the former in the first two sections of the music. Being in the nature of a song it rather suggests verse and chorus,

in the proportion of three to two. Some listeners think that the song ends with the chorus, others think that the first tune sounds like the verse part, therefore that the song consists of verse and chorus, and finally of verse alone. In either case the musical analysis is clear, accurate and easily remembered. Notice at the outset that the repetition part always starts on the last beat and the sequential on the first; this is all-important from the point of view of phrasing. Although the song begins low it is usually started by the triangles as they are the most "singing instrument"; the drums form their accompaniment. Cymbals can then repeat and complete the melody with tambourines as their complement. Then comes the favourite sequential passage which, like the song of the thrush, is so much enjoyed by its participants that they delight in singing it twice over. The same order is kept—triangles, cymbals, tambourines, while each is linked to each by drums taking the entire bass pattern. This draws attention to the change of pattern from the steady taa-aa taa when the cadence is reached. The cadences are unique. The first gives a sense of repose in the relative major, the second of anticipation—a desire for a return to the home key—quite a reversal of the usual state of affairs. In this way the second cadence makes the continuance of the song necessary. Skilled

percussion players can get the rhythmic character of the song throughout, but this requires practice and experience. The grace-notes can be made with the triangles by a quick horizontal tapping across the top corner with the beater, a shake of the tambourine gives a corresponding effect ; and a roll on the drum, each hand alternately, expresses this pattern. It cannot be done by the cymbals, that is one reason why they should play the accompaniment to the whole passage. This is best in every way, for it gives the needed contrast in tone between verse and chorus, which would not be realised if drums took the entire accompaniment.

Orchestration.—Structure A B A2 B2 A3.

A Bars 1 to 4, triangles (upper), drums (lower).
„ 5 to 8, cymbals (upper), tambourines (lower).
B „ 9 to 12, triangles (9), tambourines (10), drums (11), massed (12), cymbals (bass pattern).
„ 13 to 16, same as 9 to 12.
A2 „ 17 to 24, same as 1 to 8.
B2 „ 25 to 32, same as 9 to 16.
A3 „ 33 to 40, same as 1 to 8.

Norwegisch :

This music sounded distinctly un-English—consequently strange to the ears of the boys and girls. It was chosen first of all for

altruistic reasons so that "Norway should have full innings" and later grew to be quite a favourite. One drum of larger proportions than the rest, also a large-sized triangle, are quite helpful additions to the band—their parts being to play the sustained sounds in the extreme parts in the opening sentence, and each time it is repeated. The rhythm is unusual, but is soon entered into, as it is fairly uniform in each section. The form is unique—A B A2 C C2 B2 A3. Taken broadly it becomes A B A2. It is extraordinary how quickly the detailed analysis is discovered and remembered by the young investigators; it becomes second nature to deal with contrasts of all sorts as well as sequences and repetitions, and to give each its rightful place both instrumentally and structurally.

Orchestration.—

A

A Bars 1 to 8, the sustained sounds in the extreme parts are held by a big triangle for treble and a large drum for bass. The melodic outline covers a succession of sequences in this order—triangles (bars 1 and 2), cymbals (3 and 4), tambourines (5 and 6), drums (7 and 8). This sentence is in three-part playing.

B Bars 9 to 12b, Two-part playing. Cymbals for the upper and drums for the lower pattern.
,, 12c to 16b, triangles for the upper and drums for the lower part.
,, 16c to 24, Same as A, bars 1 to 8.
B
C ,, 25 to 32, triangles above, tambourines below: each sforzando accentuated by the clash of cymbals.
,, 33 to 40, same as 25 to 32.
A2
B ,, 41 to 48b, same as 9 to 16.
A ,, 48c to 56, same as 1 to 8. (Note the middle-part emphasis in the final two bars).

Albumblatt:

This is much more straightforward, consequently easier to orchestrate than the rest of the collection. Two songs are found in it; each is sung in turn, "the man's one" twice over each time. The structure is A B A2 B2 A3. Girls like to find that the woman has first and last innings. Each song has a definite accompaniment; the uniformity of the first brings out the character of the second. Triangles take the treble melody with the drums in subservience, and tambourines the bass theme

with cymbals as upper accompaniment. Care must be taken that the instrumental proportion is such that the melodies outweigh their accompaniments.

Orchestration.—

Treble Solo—Bars 1 to 8, triangles—song; drums—accompaniment.

Bass Solo.—Bars 9 to 16, tambourines—song. Bars 17 to 24a, cymbals—accompaniment.

The same instrumentation applies to the rest of the piece.

Vaterlandisches Lied:

This composition has already been discussed as it formed the introduction to the book. At the close it is interesting to show how it can be dealt with in an entirely different way by centering the thoughts upon national music. The boys and girls can be asked what sort of music they would write if they decided to write a "National Song" about their own country. Their remarks are noted down on the blackboard one below the other, and a space is left for musical additions. The following will give some idea of the probable outcome of the talk, as shown on the blackboard:—

National Song:

Jolly,	quick, loud.
Grand,	big chords, loud and strong.

Happy,	quick, jolly.
Gentle,	quiet, pretty.
Beautiful,	lovely.

For present purposes it is helpful to go further and to find out why their "national music" should be "jolly," "grand," etc.; also whether the music, when written, would keep the same all the way through or change part of the time—if the latter, which moods would fit together and make the best music.

Now is the time to introduce Edvard Grieg as a Norwegian composer who wrote a national song about his own country. The music is then played and listened to and followed with absorbed interest. Keen observation results. The word "grand" is the first musical association, then "quiet" or "gentle" follows for the next part. Further talk evolves, in which the class usually wants to learn more about Norway. The grandeur of the fjords and mountains may perhaps belong to the big part of the music, which suggests pride in one's own country—then the gentle music may belong to the things one loves in a personal way—home, friends, flowers, and other lovely things. With these thoughts the music becomes intimate and its mood is strongly felt. The emotion is thoroughly balanced and controlled by the intellect because the music is not easy to play, and needs to be followed very carefully. A good conductor is essential. It

is interesting to compare this form of approach with the one given earlier. In it the music was first played, listened to, and discussed from the band point of view. In the approach just outlined a thought is given which links itself in a personal way to each individual. Then it is centred on a Norwegian composer and his music. Here thought precedes and paves the way for the music. There is no question as to which leads to the greater musical response.

It is exceptional to find an entire book of pieces suitable for percussion band playing, but these eight are so. They are characteristic, too, of Greig's form of composition. Other collections, and more especially his nature pieces, do not lend themselves as a whole to percussion adaptation. Grieg is always acceptable to children.

It is hoped that the above details will help other band leaders to work out pianoforte music with their boys and girls. They will serve their purpose if they give ideas which can be applied to other compositions which have percussion band possibilities.

Music which I have found of continuous use will now be mentioned in a general rather than a specific way. In most cases the pieces will serve as types ; some as examples of phrasing, others of tonal contrast. The main purpose of each will be mentioned.

J. S. Bach.

Minuet :

A study in phrasing—8-barred sentence, 2-barred motif and 4-barred phrase.

Bars 1 to 8, triangles (treble), drums (bass).

„ 9 to 16, cymbals (treble), tambourines (bass).

„ 17 and 18, triangles (treble), drums (bass).

„ 19 and 20, cymbals (treble), tambourines (bass).

„ 21 to 24, triangles and cymbals (upper) drums and tambourines (lower).

„ 25 to 32, same as 17 to 24.

A number of Bach's shorter pieces lend themselves to percussion band playing. The above is but one example of many possibilities.

Mozart.

Minuet in F :

A study in movement and repose, with a unique uniformity in pattern and phrasing.

Orchestration.—The drums will play the bass throughout as the sole accompaniment.

Upper Part :

Bars 1 to 4, triangles.

„ 5 to 8, tambourines.

„ 9 to 16, same as 1 to 8.

Bars 17 to 24, triangles and tambourines together. This is especially for tone contrast.
„ 25 and 26, triangles.
„ 27 and 28, tambourines.
„ 29 to 32, triangles and tambourines together.

This is a very simple orchestration; other forms can be arranged according to the powers of the band. Cymbals can be added to give further outline to the bass pattern.

R. SCHUMANN.

First Loss and *Morning Song:*

These two pieces should be studied together, as mood contrasts they are outstanding. Each also has its own value from the point of view of structure.

First Loss:

Upper Part:
Bars 1 to 4, triangles.
„ 5 and 6, tambourines.
„ 7 and 8, cadence, both instruments.
„ 9 to 16, same as 1 to 8.
Lower Part:
Bars 1 to 16, drums.

In the second half the triangles follow the upper and the drums the lower part. The tambourines enter as a middle theme from bars 21 onwards, joining with the bass from bars 26 to 28.

Rustic Song:

The spirit of happiness lives throughout this piece. It begins with joy, then the joy is intensified. It is actually doubled in the music; this always makes a delightful discovery.

Orchestration.—

Bars 1 to 8, played *en masse* by half the band (two instead of four drummers, etc.).
„ 9 to 16, played by all.
„ 17 to 24, cymbals (upper) triangles (lower).
„ 25 to 32, same as 1 to 8 (upper), cymbals (lower).
„ 33 to 40, full massed band.

There are a number of other pieces in *Scenes of Childhood* which are suitable for percussion band playing, with their clearly defined sentences and rhythmic mood contrasts, e.g. "The Huntsman's Song," "The Merry Peasant."

BEETHOVEN.

Many of Beethoven's longer pianoforte compositions contain sections of music which are helpful during Stage III of band playing, rather as studies than as actual pieces. A few may be mentioned in passing, each of which has some special value, in structure, rhythm, or

tone. The following are fragments from the *Pianoforte Sonatas.*

Trio from Scherzo, Opus 2, No. 2.

This movement mainly in two parts where band is concerned has a still higher part which comes and goes, and at each appearance is recognized and claimed by the triangles. The first sentence is simple in form; the tonal scheme in the second is very interesting with its rapid crescendo and strong accentuation, resulting in a *double forte*.

Maggiore from Allegretto, opus 14, No. 1.

This comes as a marked contrast to the "Trio" just referred to. The tone, always subdued, dies away finally to a *pianissimo*. There is also scope for four-part playing, and the phrasing throughout is very clear—4-barred with the exception of an extension of two bars before each return to the opening theme. Then finally comes the *Coda*, which, if not already introduced, gives good opportunity for being made known here.

Andante with Variations, Opus 14, No. 2.

The first two sections of this are sufficient to form a complete study of staccato followed by sustained touch. Tone contrast also enters. This music appeals especially to boys, it is certainly straightforward, there is no beating

about the bush excepting that the sudden *piano* after the *crescendo* comes as a surprise.

Trio from Scherzo, Opus 26.

This is perhaps the most uniform in character of all band pieces yet suggested, with its continuous repetition of rhythm. Yet there is no sense of monotony, rather of steady moving onwards to final achievement, not with any sense of elation, but with a simple "well done."

From these short movements from the *Pianoforte Sonatas* we come to a composition complete in itself, which works out delightfully for band expression.

Waltz in E flat.

This opens with big chords which at once call for massed band. As a contrast the second half of the sentence can be taken as two-part playing. The crescendo which follows the repetition is also effective as massed band. This composition is so well suited to band playing, that the full orchestration is here suggested.

Bars 1 to 4, massed instruments.
„ 5 to 8 two-part playing, triangles with drum accompaniment.
„ 9 to 12, same as 1 to 4.
„ 13 to 16, two-part playing, cymbals and tambourines.

Bars 17 to 24, massed instruments.
„ 25 to 32, same as 17 to 24.
„ 33 to 40, two-part playing, triangles with drum accompaniment.
„ 40 to 48, two-part playing, tambourines with cymbal accompaniment.
„ 49 to 58, massed instruments.

Trio (Middle Section):

This is charming when taken as a pianoforte solo. The whole constitutes a pianoforte concerto and gives the band a feeling of achievement.

The remainder of the piece is a repetition of what has gone before.

From every point of view this makes a most interesting and pleasing band item and in the eyes of the performers is quite " up to concert standard."

SCHUBERT.

There are various pianoforte editions of Schubert's works. I find *First Year Schubert* of most general value for band purposes. In addition to the actual pianoforte works it contains extracts from a number of compositions written for other instruments, e.g. themes from " Rosamunde," " The Unfinished Symphony," a " Clarinet Melody from the Octett," a fragment of the " Trio in D." The

pianoforte settings of the longer works, although limited, give some clue which makes for fuller understanding and appreciation when the actual composition is heard in its right musical setting. It certainly paves the way for perception through gramophone records. Take for instance "The Unfinished Symphony." Its main theme is immediately detected after it has once been attempted in the band—with drums taking the theme as it enters low down, and tambourines supplying the accompaniment. Then triangles supported by cymbals take it when it is lifted an octave higher. This is not to be counted as a band piece but as an introduction to orchestral music.

Dance in F :

This is a good example of simplicity and charm of melody. The triangles and cymbals as upper and lower parts usually take the first gentle melody and its still quieter repetition. The second melody being taken with tambourines for the treble and drums for the bass part, gives opportunity for strength of tone merging into gentleness, which in its repetition becomes not simply an echo but a whisper.

Death and the Maiden :

This theme can be quite artistically handled by percussion instruments from the point of view of tone contrast. The solemnity of the

start is that of a grey dawn. Drums can interpret this, played in an undertone with a slight rise and fall of tone in bars 4 and 5. This passage closes in grey silence. Hope then comes, consequently strength ; tambourines can reveal this as the upper pattern, with drums as a background, sounding the first beat only in each bar. Here there is considerable variety of tone, or shall we say feeling, because hope is evident throughout bars 9 to 16. Bars 15 and 16 have within them the quietness which reveals an inner strength born of faith. Light appears in the third part, growing in intensity ; then the music closes in absolute serenity. Triangles enter with the sunlight at bar 16b. Until 19a they play softly, with drums giving the steady first beat. Then tambourines join in at bar 20b to swell the sound—then dwell with the rest in peacefulness. The rhythm for the last bar but one should be two minim beats played as a background to the pianoforte message.

Structurally drums take the first sentence, tambourines the second and triangles the third. It is the interpretation that gives life to this composition ; it then becomes full of meaning.

Impromptu, Opus 142, *No.* 2.

It is interesting to note the uniformity of rhythmic pattern in both treble and bass, with definite four-barred phrasing. Notwithstand-

ing this, the whole composition possesses tonal contrast which awakens emotional response. Divided broadly into A B A, the music opens and closes with a sense of quiet assurance which is intensified in the last half of each sentence. Then comes a realisation of achievement, jubilation, or exaltation—whichever of these terms we may like to use. There is then no negative reaction—the music ends with calm assurance. To me it suggests "love, joy, peace," for its influence is spiritual.

Orchestration.—

A. Bars 1 to 8, cymbals (upper), drums (lower),
or duet, one cymbal, one drum (1 to 4), and cymbals and drums (5 to 8).
Bars 9 to 16b, duet, triangles (treble), cymbals (bass),
or The same as 1 to 8, first with single triangle and cymbal, then with full muster of both.
Bars 16c to 30b, massed instruments.
C. Bars 30c to 46, same as 1 to 16.
Coda, massed instruments.

This piece is thoroughly suited to band interpretation.

Another work of Schubert's which is also full of appeal is taken from his "Moment Musical."

Moment Musical :

A glance at this music at once makes it clear that the melody pattern cannot be outlined by percussion instruments. Its speed alone makes this an impossibility. It should therefore be orchestrated in quite a different way, the pianoforte giving the pattern and the percussion instruments supplying the general pulse and tonal character. This has been arranged by Mr. Ernest Read and published by Messrs. Joseph Williams in their *Rhythmic Band Series*. This series is of great value to teachers who prefer to give band music to their pupils in printed form.

This collection is continually growing. It gives excellent opportunity for reading from the printed score. Each player has his or her own part to follow. This series requires continuous concentration and is a thoroughly good preparation for future orchestral playing of the adult type. The actual rhythmic pattern is taken by the pianoforte, the percussion instruments filling in the pulse with considerable gaps where the various groups of instruments enter and depart. This series gives good practice in restraint of playing which makes for self-control. It is the empty more than the filled-in bars that require close following.

Music of this nature has its special value and enters into band training in conjunction with

the pieces in which the members decide their own instrumental interpretation.

Modern music also has its place, especially with leaders whom the present-day composers attract.

Jamaica:

These "Jamaica Dances," arranged by Josef Holbrooke, are, as may be conjectured, distinctly modern in form. The rhythmic element being paramount, makes them fit subjects for percussion playing. Two examples will be sufficient to introduce them.

Jump, Shamador:

This tune may already be known to the band as a Jamaica Ring Dance, "There's a Black Boy in the Ring," which they used to enjoy as a song dance when they were six-year-olds. It also made a good band song at that time, and although outgrown, it will soon be recalled to memory.

Whether known or unknown, the simple song setting should be linked with its modern transcription. It is not often that opportunity is given to make a comparison between child-like and adult settings of the same melody. The observations and discussions arising are of great interest, and the children usually show musical discernment. The terms "jolly, happy, bright," apply to the childlike song-versions and "exciting, funny, restless" to

the modern rendering, or in more adult phraseology "stimulating, infectious and exhilarating."

Orchestration.—This can follow the treble and bass patterns throughout. It makes for alert and good part-playing. Various instrumental arrangements suggest themselves. This is one which has proved quite effective.

A Bars 1 and 2, triangles enter alone.
„ 3 and 4, cymbals take upper part. tambourines take lower part.
„ 5 and 6, triangles again enter, supported this time by drums as the bass part.
„ 7 and 8, massed instruments.
B „ 9 and 10, triangles (above) (*piano*), drums (below).
„ 11 and 12, cymbals (above), tambourines (below). Note the *decrescendo*.
„ 13 and 14, same as 9 and 10 (*forte*).
„ 15 and 16, massed instruments.
Coda Bars 17 to 21, at first massed ; then drums cease at bar 19, tambourines at 20a, cymbals at 20b, and triangles at 21.

The whole is most inspiriting and effective.

All Me Money :

This is a unique study in syncopation with distinct jazz tendencies. There is boldness

and vigour throughout which makes it as much alive in the quiet as in the loud passages. The constant change from staccato to legato is very interesting, sometimes even disconcerting. The band certainly needs to be "on the spot" all through.

Orchestration.—This dance again allows for more than one form of instrumental expression.

Introduction:

Bars 1 and 2, drums.
,, 3 to 11, tambourines (upper), drums (lower).

Dance:

Bars 12 to 20, triangles (upper), cymbals (lower).
,, 21 to 29, triangles and cymbals (upper), tambourines (lower).
,, 30 to 36, triangles and cymbals (upper), drums (lower).
,, 37 to 39, cymbals (upper), drums and tambourines (lower).

Conclusion:

Bars 40 to 47, same as 3 to 11.
,, 48 to 50, same as 37 to 39.
Bar 51, massed band.

A number of modern examples of pianoforte music adaptable for percussion band orchestration will suggest themselves to teachers to whom this type of music appeals. Those who

prefer the classical will do well also to consider present-day settings, for these should be part of the musical education of the present generation, of whatever age.

In Stage III band work is mainly, if not entirely, done in conjunction with the pianoforte. In Stage I we had voice basis and little piano. In Stage II we gradually let the voice give way to the piano, and now in Stage III the piano and band give increasing scope for the interpretation of classical and modern compositions.

SUMMARY

Stages I, II, III

A BAND, while a present achievement, is always in continuous development. This statement has been made already, but this is perhaps the best place to attempt to justify it. I will give a general survey of the ground covered in band training from its initiation until Stage III is reached.

Stage I.—The children begin by finding that there are instruments which belong to them and with which they can make music. The need for making music together comes next, and for this there must be a conductor with a stick. This leads to learning how to conduct. The children, although four years of age, are soon able to distinguish whether the music that is played on the piano seems to say 1 : 2, 1 : 2 : 3, or (later) 1 : 2 : 3 : 4. In beating time the arm movements are so simple that they may be termed instinctive. This is well, because it allows full attention for the pulse.

Another fact of which the children gain consciousness is that deep sounds played on the piano belong to drums, and light tinkly

ones to bells. Tone-contrast is therefore linked with pulse-perception. In Part 2, free conducting with rhythmic swaying curves of the arms, while singing each song, in preparation for band-playing, enables the children to develop a keen and accurate sense of rhythmic flow. This rhythmic sense is perhaps even better fostered in the preparations for piano music, bereft of words, because this is longer than their little songs, therefore the children are for a longer period realising and entering into its rhythmic sway. Phrasing also enters as two-group work. It is the words which tell the children where to begin, and where to stop in massed playing, and the same as regards drums and bells. It is through the words that phrasing is realised, and enters into the child's musical life. The children's conducting perhaps more than anything else proves to the teacher the continuous development of the rhythmic sense. To begin with there is the curve which responds in length and in duration, to the quicker or slower musical sounds. Soon, the children's arms cease to move when the music ceases to sound. In this way music and repose come of their own accord. Some children are much more susceptible to musical phrasing, sound and its cessation, than others; but before Stage II is reached practically all the children reveal some realisation of it.

On the whole, interpretation seems seldom to occur to four and five-year-olds. When it does, their response to the mood in the music is entirely based on imagination. Perhaps the most outstanding mood-contrast reached in Stage I comes in that song, " Little Bo-Peep " —yet this is scarcely mood-contrast, but rather the music being asleep, then suddenly awakening. The same applies to other songs of mood or tone-contrast. The children live in their imagination in a very literal sense. We find this in the bare fact that they are not drummers but " the drums," " the bells," and so forth. In songs about people and other things the same thing occurs. The children do not sing and play *about* Jack and Jill. The drums *are* Jack and the bells *are* Jill. That is why, in " The Boy and the Owl," when they choose which to be, their choice invariably falls upon the owl, because " the boy " is simply themselves, and they prefer to be someone else in their songs. This utter absorption, through living intensely in imagination, in time makes the children increasingly absorbed in music. At first it is the story, the words, which pave the way. Also there is the appeal of the voice. The teacher and the children sing, and then they are ready to let the piano sing and to listen to its message.

Briefly then, musical experience during Stage I reveals itself in pulse perception, rhythmic

freedom—advancing from general to particular—and a definite response to phrasing and to tone-contrast in their simplest forms. The appeal of music is essentially rhythmic. It is the movement which calls and to which they answer. Music to them is sound which moves.

Stage II.—The six-year-old with at least one year's previous training in band work (two years by preference), has gained a definite sense of time. This has led to musical control. His instrumental movements fit in with the movements of the music and are quick, slow or of medium pace, and they also fit in with the sound-movements of the other music-makers. This controlled movement proves that the time has come consciously to introduce the pattern within the pulse—the latter thus becoming a frame, into which all sorts of patterns can be fitted.

Here, seeing is understanding. When the children see their patterns and know through their means which are the short and longer sounds, they are able to understand and to play the sounds in their music-making. At the start, attention is occupied solely with walking and running music. These they quickly discover and play with accuracy, following their instincts. There is charm in their playing; because drums, triangles, tambourines and the solo cymbal all require freedom of wrist movement. This they get

quite naturally and it helps them to be in sympathy with the rhythmic flow within each pattern. Through the understanding of patterns, rhythmic consciousness arrives—first through seeing the rhythmic pattern on the blackboard, then through hearing and following it from the piano.

In Part 1, therefore, pulse consciousness and rhythmic perception are linked one with another and make a sure and firm musical foundation. These of course are in conjunction with realisation of tone-contrast, which by now may be termed pitch-differentiation, for not only deep and light sounds are realised, but mid-way sounds also (played by tambourines).

In Part 2 one is very conscious of mood response. Children are now swayed by their feelings and are thus enabled to enter in a very real sense into musical interpretation. Music says something to them and in the saying makes them feel something inside them, which they express outwardly in their music-making.

Band becomes a natural and healthy emotional outlet, needful at this stage of development, when consciousness of self brings a consciousness of feelings hitherto unrealised. It is a safeguard against repression on the one hand and emotional explosions on the other. From this point of view, it is clearly of great value, apart from the musical standpoint.

The music-making in Part 2 is of great variety. Songs continue to make a strong appeal, in fact stronger than before, because of the power to interpret mood, which means that the melody can be artistically and beautifully played. Not only is the melody pattern outlined in their playing, but quality, depth, intensity, or lightness of sound can be revealed. The piano pieces for band playing are much more numerous in Stage II, and give excellent opportunity for conscious training in phrasing and form. Sometimes for phrasing purposes tambourines are dispensed with, and triangles take their place. It is then a simple matter for the drums to play the first tune, triangles the second, and drums to enter again when the first melody reappears. It is equally simple and natural for the teacher to write up on the blackboard in big lettering " A.B.A." in coloured chalk—red, yellow, red—as a clue to the music—the children know just what it means. Musical structure is therefore made clear in its simplest form to the six-year-olds, because it is something which they do themselves. Part-playing also enters on an imaginative basis and is received in a very friendly way. In a march, for instance, it is perfectly natural for the drums to beat 1 : 2, 1 : 2, all the time, for that is what their feet are doing. And so steps and drums keep together, while the other instruments keep to the pattern, each

with its own voice, sometimes separately, sometimes together. When anything has to be sung which belongs only to one person, it is sung as a matter of course by the cymbal.

The players are now so consciously absorbed and intent in their music-making and in particular sectional interpretation that the instrumental work, so fully absorbing, makes the singing fall away until it almost ceases. Therefore a separate chorus supplies the song part of the music and balance is restored. Each song is really a song, and the band becomes the orchestra. Here, for once, a large class is of value, because it can supply both band and chorus.

That which was unconscious in Stage I has now come to consciousness. In Stage II the children not only show musical ability, but themselves realise that music is something they can discover and understand—that it has a real message which belongs to band, and to their band. The rhythmic element is still outstanding, in fact is still *more* outstanding in Stage II, because it is clearly revealed and definitely responded to. In addition to this, pitch perception has been gained to such a degree that it brings to the foreground and is a real aid to melodic development. Melody therefore enters under the guise of pitch differentiation. The harmonic sense, too, begins to shew itself, though in a very child-

like way. The appeal is mainly imaginative, and the response reveals itself as musical interpretation in its real sense. Leadership becomes more real, because based upon conscious understanding of time, rhythm, accent and phrasing. The conductors in Stage II "sing with their hands." Some have greater freedom of articulation and power of interpretation, and each reveals personality and musical response. There is one outstanding difference between the six-year-old who enters a band for the first time and one who has already had training and experience in Stage I. This reveals itself in conducting. The new six-year-old is conscious of self. The child with previous band experience shows that self-consciousness gives place to musical consciousness, musical absorption. Band songs and piano music in Stage II have equal appeal.

Stage III.—With the awakening of intellectual perception, reasoning and critical faculties assert themselves, and the eight-year-old may be termed an onlooker where music is concerned. Although in one sense this is true, in another, he is more than ever a sharer, because with the opening of his mental eyes, his musical horizon is considerably extended. He sees things now which were before passed by or taken for granted. The inward eye with music, is the ear. It is here that fruit is shown of previous years of training. Music is now

seen and understood as it is written and played. Band training is much more adult in form, for early childhood is left behind, and with it the young child's point of view. Imagination is still needed for interpretation, but reality holds the fort.

This is shown in a very interesting way in the children's conducting. The right hand is thoroughly practical and wide-awake, while the left hand gives inspiration and is the key to interpretation. This blend of reality and imagination makes for clear guidance and inspiration. Some boys and girls I know of, are born leaders.

Instrumental exercises give much more scope for discovery than hitherto. Harmonic perception makes part-playing possible and this gives opportunity for inventive faculties to express themselves. This is but the beginning, the awakening time, therefore the way has to be shown very clearly. Pattern-writing is no longer adequate, notation takes its place. The band sees and reads a pattern given in actual musical notation. When written on the blackboard in white chalk, it is common property. Colour must give it personality. The pattern chalked up in yellow is at once claimed and followed by triangles. Drums follow the red notes and tambourines the blue. This colour clue is invaluable as a guide, and is always understood and followed. A musical exercise

on the blackboard, hitherto written in a single line, now consists of three lines of musical signs, bracketed together to form a whole. The instrumental exercises become so full of inventive possibilities that Part 1, Lesson Time, really becomes Part 1, Expression Time.

Part 2 needs great concentration, because the music has now to be played note against note—percussion instruments against pianoforte. The understanding of notes is therefore required and the training, though by no means simple, is full of interest, and is entered into with zest. The awakening of intellectual powers means that the boys and girls are now ready to be introduced to the great musicians. Classical music comes into its own and holds the field. Beethoven, Schumann, Schubert and the other master musicians give their music and it becomes known and loved, because it is something which the band can play, and therefore enter into. It is of great value for the boys and girls to live in this classical music, through sharing it in this practical way. It extends their musical knowledge, which otherwise can only be limited. They cannot absorb the music to the same degree simply by listening to it, and their technical powers cannot yet enable them to play it on the piano, but they feel and know that they are playing it in their band. The music, being longer, now takes considerably longer to learn. The orchestra-

tion, too, is so detailed, that it needs learning phrase by phrase. Conducting in Part 2 cannot now be done by all. Leadership is only taken by those who find themselves competent, not only to assimilate the music, but to give guidance and pass it on to the band. Harmony has now definitely become the chief feature in the band. It is this that holds sway. It is the outcome of rhythmic and melodic perception. These two form its firm foundations.

Children's bands, though formed solely of percussion instruments, and fundamentally rhythmical in character, are nevertheless based upon the perception of rhythm, melody and harmony, each with its outstanding appeal according to the children's stage of development.

BANDS FOR MENTALLY DEFICIENT CHILDREN

PERCUSSION BANDS have now become a recognised part of the training of the mentally deficient boy and girl, both in special schools and in occupation centres. It is with the latter that I have had continuous experience. These children, who can never read or write, have shown such marked response to band training, that I believe the boys and girls in the special schools could do considerably more advanced work in this respect.

It is interesting to compare the response and attitude of the deficient child with that of the normal, both in elementary and in private schools. Here as everywhere one learn's through contrast. The following facts regarding band achievements will be of value in showing how far progress has been made with the sub-normal and deficient child.

Perhaps the most astounding thing in a band practice for defective children is the way most of the players wake up and show active interest and co-operation. They are really living in their band in every sense of the word. As an

occupation it either engages their full interest, or, on the other hand, leaves them entirely outside. We see a new child sitting among the rest of the band, and for the first practice he will most likely appear oblivious of anything going on around him. He takes no notice of us, nor we of him, beyond giving him a friendly smile or word if opportunity arises, which it seldom does. No one can be so entirely oblivious as the deficient child, both of sights and of sounds. Both are in evidence during band practice. Conductors wield their bâtons usually with greater vigour than the normal child leaders, and there is no question of the amount of sound that can be obtained on the instruments! The excessively dull child usually remains in that condition for three or at the most four band practices; at the next we find him looking up at intervals. This is a sign of awakening. I distinctly remember Jim, who with legs tucked under him, sat stolidly on his chair for four weeks. At the fifth he began to get restive and was given a pair of bells. These he shook when the music sounded but he made no attempt to stand with the others or to watch the conductor. His sense of time, however, was so good, even showing itself in phrasing, that I decided that he should have a drum at the next practice. The following week, therefore, Jim was placed on the left wing with the drummers. Imme-

diately he awakened to his position and played as though a drum had been in his possession for weeks ; he also stood and sat down with the rest of the players and was now a real member of the band. The keen interest aroused has continued, and he is a really efficient drum player as well as conductor.

Charlie is another interesting example. He had little power over his limbs and little sense of balance, and was only able to shuffle along with his feet, he could scarcely be said to walk. His arms hung at his sides and his head was always bent down. His head position was most noticeable, because he never looked at anybody, and it seemed as though he were never likely to do so. The band called to him in a strange way and his response was immediate. It also showed that although his head was continuously bent, he saw more than we realised. While the " Keel Row " was being sung unaccompanied together with free arm movement so that a conductor could be chosen, Charlie rose to his feet and tried to get to the platform. He was helped by someone in charge and lifted to the place where each conductor stands. A bâton was put in his hands and the signal given for the music to begin. With the first sounds of the piano Charlie's arms moved to and fro, not vaguely, but with rhythmic response, and as the music continued his movements became more and more active,

in fact his whole body responded to such an extent that he threw up his head and seemed to be looking right up into the skies with a look of ecstacy. With ordinary children this would have attracted attention, but it was passed unnoticed by that strangely assorted band. Therefore Charlie was quite free to express himself—no thought of interruption.

Bertie is another example of quite a different character. He is of all the members of this band the nearest to normal intelligence. Speech is his chief difficulty, but his legs have that strange shuffle and his fingers bend in all sorts of directions. His face, however, is very attractive, and he is a very winning soul. He is distinctly musical and is always a leader where group work is concerned. He remembers just when to come in, and when to cease playing; consequently he is usually to be found among the tambourines, although his preference is for a drum. As an instrumental player his response shows continuous observation as well as keen enjoyment. It is a pleasure to see his face and surprising to find how his fingers, usually incapable, quite unconsciously manipulate whatever instrument he has chosen to play. But it is as a conductor that he excels; he is rapt in the atmosphere of the music and apparently oblivious of everything, yet leads the instrumental grouping with marked precision—there is no mistaking where drums

should enter or when tambourines should take the lead. The interpretation is clearly defined, while he lives in the mood of the song or pianoforte music that is being played. "The Three Bears" is perhaps the song that entrances him most. He always claims it and everyone else looks upon it as the song that Bertie conducts. He is an inspiration to the band and a real leader.

A collection of mentally deficients is always a number of individuals, and a band is one of the few means of blending them together collectively. It is one of their few opportunities of really sharing with others. This in itself proves the band to be of value. We shall now consider it as a collective formation.

As with normal children, each band practice can consist of Part 1 (Conductors' Tests—Instrumental Training); Part 2 (Songs and Piano Music). Let us consider the possibilities of each in turn.

1. *Conductors' Tests.*—I find it best to keep to the conducting given in Stage I for a considerable period—in fact, few, if any, of the band members outgrow it. In my early experiments I took as a matter of course the more adult way of formal conducting and found as I expected that the more intelligent members were able to follow my movements. But as soon as the conductor was chosen it was found that what had been learnt was soon

discarded, and the child's movements followed those of the instrumentalists—the downward sweep for one, the shorter movements for the rest of the beats of the bar. For some weeks I ignored that response to instrumental movement, and felt sure that with better guidance the band would grow into the correct way of conducting. However at last I was forced to realise the correct way was something enforced, the result of definite instruction—imitation, not assimilation, therefore the children's own way won, and after that became the acknowledged form of conducting.

It was from the defective boys and girls that I learned this as the first and most natural way of conducting. For this reason it now belongs to Stage I.

Instrumental Exercises.—Drum playing by defective children is always good, and usually the sticks are held in correct position by the players. Bells on the whole are not so well handled, although the boys and girls in their own way are able to differentiate between the longer movement of the first beat and the shorter succeeding movements. Bells continue, and are not, as in Stage II., dispensed with—instead, where special ability is shown in bell playing, the triangle is given in course of time. Triangles and bells therefore blend together, with a predominance of bells. Tambourines are given to a chosen few who prove

themselves ready to follow and to hold their own in sectional interpretation ; the intelligence of these players is always on a higher level than the rest. One marked contrast in method between a band of normal and one of deficient children is that, whereas with the former it is essential that each instrument should be played in turn in order to allow fair play—with the deficient child this continuous change from one instrument to another proves too unsettling, and makes for restlessness. With these children instruments are given according to the level of their intelligence. Bells suffice for those of more limited capacity. Drums, tambourines and triangles are given to those who can respond to them. Practically the same order of instrumental grouping is kept week by week. The children know just where they are to sit and which instruments they are to play. This gives a sense of familiarity which makes for repose.

With regard to the instrumental exercises, these are taken in the same way as in Stage I with normal children. Instruments are first given out. Piano music is then played, that they may find whether it belongs to bells or to drums. This point being decided, the music is again played to find out whether it fits into 1 : 2, 1 : 2 : 3, or 1 : 2 : 3 : 4. A conductor's test follows in order to choose an efficient leader, after which the band is ready for its

instrumental practice. The usual procedure is to have bells first, for reasons previously stated. During the drum practice, the drummers play. The rest of the band instead of pretending, tap away with their sticks. The same thing occurs during the tambourine practice. I usually find it best to have a drum or a tambourine practice in single group form each week. If each is taken separately, rather much time is used, for all instruments are practised during the final instrumental test in three groups, completed by massed band.

The group playing needs careful demarcation. Whenever possible the conductor is left to decide the instrumental order; whether bells, drums, or tambourines should play first, second or third. Speech limitations sometimes make this impossible, in which case the conductor can point to each group instead and show in that way the instrumental order. Deficient children understand what is said to them much more than they appear to do, especially if the words are spoken clearly, without haste, and as far as possible in monosyllables. To return to the exercise, sometimes it is found better for the group which is to play to stand, while the rest sit. Suppose drums come first—they stand and play their exercise. When finished they sit down and the next group stands up and sits again as soon as it finishes. The third group remains standing because all the instru-

ments are going to play together. This completes the exercise, and unites it into a whole.

Each exercise, song, or piano piece takes longer to give to defective than to normal children. Obviously so, because their mental action is infinitely slower. In addition to this, pauses are helpful. They enable the children to start the next thing together and also make for repose.

A mentally deficient band can easily become restless or excitable, especially in windy weather. The band therefore needs careful guarding to maintain steadiness, which is essential for self-control. Quick, loud music always has an exciting influence, but has its place and its value, for it gives joyousness to the players. The stimulating atmosphere first aroused is just as easily dispersed by gentle music. Therefore this will follow as a natural sequence.

During Part 1 of the band practice, music for the exercise should always be of a direct, simple character, which clearly reveals the desired pulse.

We now come to Part 2. Here it is found that songs have far greater appeal than piano music. This is but natural, for the same thing is found throughout Stage I of Band Training, and the average mental age of a mentally deficient band in an occupation centre is five years. Songs are more concrete.

Words show that the music has something definite to say, and by following the words the players know just how far the music has got, and exactly what it is saying. The words also tell them just when to start and when to stop.

Piano music is more indefinite in every way, and the band shows this in its playing. Some of the instruments will go on vaguely for quite a long time after the piano has ceased, in fact until told to stop by a neighbour.

The more alert members of the band are just as helpful as normal children in putting the less intelligent players to rights, and have their own ways of doing so. This should always be encouraged, for it is a mark of individual interest and initiative, and does not in any way disturb the rest of the band.

Part 2 Nursery Rhymes.—These are a never-ending source of joy—we might even say of comfort! A single book of nursery rhymes can supply so much band material of the kind that never fails to attract. Deficient children have their favourite songs just as much as others. It is well to start with two nursery rhymes which are thoroughly well known. These are played as massed band. A song is first sung unaccompanied, and at the same time conducted freely by everyone in order to choose as conductor one who is absorbed in the song.

The practice of free hand movement linked

with singing has revealed something of special interest which can be mentioned in passing. Years ago when first experimenting with deficient children I noticed that they entered remarkably quickly into the combined singing and hand movements—so much so that, although performed for the first time, it seemed as though they were inseparable. This was so strongly impressed upon me that I asked the boys and girls to sing their song by itself. The song was then repeated, but the singing this time was jerky and obviously lacking in vitality; rhythmic flow, though apparent before, was no longer in the music. We therefore had the song yet again, and this time we "sang with our hands" as well, and although without piano accompaniment there was a delightful sense of rhythmic continuity. When singing alone they seemed to come down to earth, but with hand movement the song was wafted upon the air. The movement assuredly supplied the inward rhythm which otherwise was lacking.

Free conducting in conjunction with songs is therefore of particular value, quite apart from band purposes. It is noticeable too that there is no attempt at shouting. The children's voices merge, and though not tuneful in the ordinary sense, are able to unite for melody. It is real singing.

The number of nursery rhymes learnt by the

boys and girls can be added to week by week until there is quite an extensive collection. Massed playing is really more enjoyed than group work, but the latter can also be developed though mostly as two-group work only. This is to be understood when we realise that the average age of mentality is under six, therefore belongs to Stage I.

In " Subject Songs " and " Question and Answer " (see page 30) the tambourines link themselves with drums and form one group, and bells and triangles the other. The tambourine players should leave their place at the right wing and stand beside the drummers while they are playing with them. They do this quite easily and then return to their usual places as soon as that part of the practice is over.

Piano and Band.—This follows the same order of procedure as in Part 2, Stage I. The *Songs of the British Isles* are just as helpful and as much enjoyed with these as with other children. They are first sung unaccompanied with hand movements. The conductor is chosen and the teacher as band leader plays the piano music. In the initial stage of learning the instrumentalists sit, for standing means final achievement where group work is concerned, for this takes long to assimilate. Songs such as " The Keel Row," " The British Grenadiers " and " The Men of Harlech " are

undoubted favourites. They are also of a stimulating character, therefore are followed by more restful music. "Drink to me only" and "Golden Slumbers" have a wonderfully quietening influence. They seem to get right inside and bring a sense of peace. It is surprising how very responsive the boys and girls are to the mood in the music. In this they have the emotional response of the six or seven-year-old.

Special Band Songs.—They can also enter into and interpret some of the songs of three-group sectional interpretation which rightly belong to Stage II. It is in these songs that the tambourines have their full innings. These songs, however, need to have their parts clearly differentiated, in order to be understood and followed. This is why "The Three Bears" is such a favourite, for everyone knows that no other instrument but the drums could be "The Father Bear" and that the "Baby Bear" being little belongs to the "littler" instruments—bells and triangles. Tambourines and "Mother Bear" are also found to fit together. Here the meaning of the words is shown to be all-important. It is the story that speaks directly to the hazy intelligence of the players. "The Farmyard Song" has also definite characters, but this takes longer to learn because they come quickly after each other. It is these quick parts that are

slow to be absorbed and therefore expressed. Patience on the part of the teacher is all-important, more than patience in fact—a real sympathy needs to be there always—something within, as it were an invisible current which passes to and fro between teacher and band.

Band songs such as "I Hear Thunder," easily interpreted by normal children as three-group work in Stage II, are best taken as two-group interpretation with mentally deficient players. Therefore tambourines link themselves with drums as simultaneous thunder, and together ask the repeated question, "Hark, don't you ?" as in Stage I.

Here as with normal children experience soon enables the teacher to realise the limitations and also just as strongly the possibilities of her band. There is continuous development, though the progress cannot be so marked as in a school band. The joy of the players is much more apparent, because emotional response is instinctive, and therefore immediately revealed. This makes the band more than worth while—the joy of the players enters into the teacher as well ! I have often gone in a tired condition to take a mentally deficient band and have come away thoroughly refreshed.

A band practice is incomplete without a march. It forms a climax, and for that reason I usually have it as the last item. To an onlooker it appears almost grotesque, and cer-

tainly pathetic, to see the line of children marching, because lack of brain control is always shown in walking. A stationary band does not reveal its peculiarities nearly so much as a band on the march. No two mentally deficient children walk alike, and yet they somehow manage to keep their steps, as well as their instruments, in time with the music. The march closes by the players standing in their original band formation. They continue playing until the music ceases. This gives the needed sense of order. After this comes a pause, for it is found best for the instruments to be collected by the adults in charge, rather than by the players themselves.

In addition to the weekly practice the band can also be used for other musical purposes, in which the children who might otherwise be inert or restless onlookers become active sharers. I am thinking particularly of country dances which only the more alert boys and girls can learn. In a centre say of 25 children, probably only ten will be able to take part in these figure dances, however simple they may be. But the rest of the children can form the band, bells being played by the majority, and drums only by those capable of clearly defining the rhythmic patterns. Some have wonderful instinct for the rhythmic pattern and play it without being taught at all. Their lack of self-consciousness also makes them put a good

deal of attack into the accented parts. It is a very sociable sight—the groups of dancers in their position on the floor, with the music-makers sitting on the platform with legs dangling, the conductor in the centre, and their adult leader at the piano.

Dancing with band accompaniment proved so successful that this took the place of the usual band concert at the Christmas party, and parents as well as visitors were astounded and delighted at what they thought to be the wonderful musical powers of the children—whereas in reality they did not have to learn the music at all—they simply played it instinctively.

Before leaving these interesting types of boys and girls a few remarks must be made regarding their powers of conducting.

Conductors and Conducting.—With ordinary children conducting should start at the age of four, so that when the stage of self-consciousness is reached they know that they can conduct, therefore can still be unconscious of self, because the self is entirely directed towards the music. Self-consciousness otherwise becomes a hindrance. It hampers freedom, which is essential to musical interpretation. That is why the four-year-old finds it so much easier to conduct than the seven-year-old who has had no previous training. With the defective child, age is no handicap, because self-con-

sciousness does not enter when there is complete inner sympathy between the adult leader and the band. Music consciousness does not enter in the natural way. Instead there is unconscious instinctive expression. It is the subconscious which is alive. It is this power which is paramount. Nothing can be hidden, nothing camouflaged. The spirit is either good or evil, there are no shades of grey—simply black or white. A boy or girl in an evil mood cannot respond to music. He or she is utterly out of gear for the time being. This is most noticeable. It sometimes shows itself by persistent, irregular, consequently discordant movements on the part of the instrumentalist. At other times the player refuses to touch his or her instrument. Bobby is an example of this. He often has his evil moods and can be so disturbing that he has to be taken out of the band because he simply cannot fit in. His conducting too, at such times, is simply chaotic. It is easier when the mood is shown in an entirely negative attitude. Yet even in the silence there is the spirit of opposition, it is better for the individual to be left out of the band. The change of mood from evil to good seldom takes place during one practice, but if the player is turned away from the band as unfit, it is a real punishment and serves as a lesson. These moods, that seem like evil possessions, prove most conclusively that music belongs to goodness and to happiness.

BAND EQUIPMENT

Stages I, II, III

Coloured Rhythm Sticks (red, yellow, blue)

	Messrs. Curwen	Price
Drums	„ „	1d. each.
Bells	„ „	1/6 and 2/-
Triangles	„ „	7/6 1doz. prs,
Tambourines	„ „	3d. and 1/-
Cymbals	„ „	from 9d.
Baton	„ „	1/9
		1/-

Music Sources

Classification.—A. Exercises.
B. Songs.
C. Piano Music.
D. Classical, Romantic and Modern Music.

	Price
A. *Rhythmic Exercises for Schools* (Keighley), Curwen	2/6
Rhythmic Exercises (M. Anderson), McDougall	3/6
Quainton Book of Marches (Ida Cartledge), Curwen	2/6
Graded Time Exercises, complete ed. (Whittaker), Curwen	4/-
When all the World was Young (Diller Quaile), Hawkes and Son	3/-
Pitch Games (Louie E. de Rusette), Curwen	3/6
Loose-Leaf Music (E.L.L.M.S., 44, The Ridgeway, Enfield)	4½d.
This publication contains band music, in sheet form, songs and piano music for children from four to ten years of age. Catalogue obtainable from above address.	
B. *The Nursery Rhyme Band Book* (Louie E. de Rusette), Curwen	5/-
The Kiddies' Book, Curwen	2/6
Animal Songs (Louie E. de Rusette), Curwen	2/6

		Price
	Pitch Games (Louie E. de Rusette), Curwen	3/6
	The Children's Sing-Song from Sweden (Alice Tegner), Augener	2/6
	Nursery Rhymes of London Town, Bk. III (Eleanor Farjeon), Oxford University Press	2/–
C.	*Rhythm Tunes* (Adam Carse), Augener	2/–
	Songs of the British Isles (Hadow), Curwen	5/–
	The National Song Book (Stanford), Boosey and Co.	6/–
	Scenes at a Farm (Walter Carroll), Forsyth Bros.	3/–
	Gamin (Yvonne Adair), Curwen	2/6
	Rhythmic Band Series (ed. by Ernest Read), Joseph Williams	1/–, 1/6
	Percussion Band Series (ed. by L. E. de Rusette and Maurice Jacobson), Curwen	1/–
	National Airs of all Countries (Hammond and Co.)	2/–
D.	*Grieg—Lyric Pieces*, Bk. I, Opus 12, Peters Ed.	2/–
	Bach for Beginners, Bk. I (Charles Vincent), Winthrop Rogers	2/–
	Bach, First Lessons in (Walter Carroll), Forsyth Bros.	3/–
	Schumann, Album for the Young, Augener	3/–
	Beethoven, Pianoforte Sonatas, Augener or Joseph Williams	
	Schubert, First Year, Lengnick	2/–
	Holbrooke, Josef, Jamaica Sets 3 and 4 (Chester Ltd.)	2/–

CONCLUSION

FINAL thoughts, after dwelling upon musical awakening and its early stages of development, can bring no real sense of conclusion. They lead rather to the realisation of beginnings and the wonder of what is likely to follow.

The purpose of this book has been to live in music from the children's point of view, to seek to enter into their lives through their music-making. It is when we understand our boys and girls that we can understand their needs and interests. Our joy in being able to share with them is real, and is infinitely greater than if we, as it were, allow them to share our possessions. In addition, sharing with them makes us always learners, for the element of discovery and adventure is inevitably present. No two bands are alike. Each has its own personality and its own special bent. I have never met a band that has not increased the musical capacity and the happiness of all its members.

When once boys and girls have had this active individual and yet collective form of

musical education, they still desire music-making in group-form, although they may have outgrown their percussion instruments.

The next form of band, therefore, has to be considered. This, I am convinced, should be of a melodic nature. The melody instruments should be as simple as possible, and within the creative powers of the ten or twelve-year-old. Most teachers have met with the book, *Creative Music for Children*, by Mrs. S. N. Coleman. But few in England are at present aware that considerable work in this direction has already been done by Miss Margaret James. She and her children have made their own instruments. These consist of bamboo pipes of varying depth of tone. The effect of 50 pipes is wonderfully gentle and beautiful, for it is nature's way of making music.

Miss James has also introduced stringed instruments, likewise made and ornamented by the girls and boys themselves—constructed with a single string playing two octaves.

Her musical adventures have shown a rare insight into the appeal of music to boys and girls. The linking of the handcraft with the playing makes the work doubly creative and of infinitely greater value, in that it introduces to the makers a realisation of "how sound comes."

Now that she is ready to share her experiences with others, children's bands have a great

future before them. Even at the present day we seem only at the threshold where the education of children is concerned. Surely it is through their own musical efforts, and through making as far as is possible their own instruments, that children will enter into the wonder and beauty of music. It then enters into and enriches their lives. Music is a universal need, and calls in some form to all of us. The first awakening will be either physical, emotional, or intellectual, the final manifestation will be spiritual. Music appeals through the three aspects of rhythm, melody, and harmony—these when unified being the highest and deepest form of expression. Music is a gift of God.

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